

# ARTS

DIGEST

29th Year

January 15, 1955

Fifty Cents

**Gertrude Stein and the Cone Collection** *by James Mellow*

**The Frame of Art** *by Hugh S. Stix*





Grandma Moses: "Out for the Christmas Trees"

## AMERICAN NATURAL PAINTERS

Edward Hicks • Joseph Pickett  
John Kane • Grandma Moses  
Streeter Blair • Patsy Santo *and others*

**GALERIE ST. ETIENNE** 46 WEST 57 ST., NEW YORK

ENGRAVINGS FROM

the celebrated collection of

## THE DUKES d'ARENBERG

Durer • Der Meister der Liebesgaerten  
Mantegna • Lucas van Leyden • Der Meister E. S.  
I. van Meckenem • Georg Pencz

JANUARY 17 to FEBRUARY 5, 1955

**JACQUES SELIGMANN & CO., INC.**

5 East 57th Street  
New York City

# ARTS

DIGEST

January 15, 1955, Vol. 29, No. 8

Twenty issues a year

Publisher: JONATHAN MARSHALL

Managing Editor:  
HUBERT CREHAN

Associate Editor:  
HILTON KRAMER

Music Editor:  
ALFRED FRANKENSTEIN

Contributing Editors:  
DORE ASHTON  
SAM FEINSTEIN

Contributors:  
MARGARET BREUNING  
BERNICE DAVIDSON  
ADA LOUISE HUXTABLE  
RALPH MAYER  
AL NEWBILL  
ROBERT ROSENBLUM  
MARTICA SAWIN

Correspondents:  
Boston: JAMES MELLOW  
Chicago: ALLEN S. WELLER  
Los Angeles: HENRY SELDIS  
Philadelphia: SAM FEINSTEIN  
San Francisco: LAWRENCE FERLINGHETTI  
Washington: JUDITH KAYE REED  
London: WILLIAM GAUNT  
Paris: MICHEL SEUPHOR

Advertising:  
MRS. MARTINE GILCHRIST

Promotion: SANFORD SCHWARZ

Circulation: ELSA G. SCHMAUS

Executive Assistant:  
MRS. PEYTON BOSWELL

- 4 Letters
- Documents
- 5 Spectrum
- 6 Gertrude Stein and the Cone Collection  
by James Mellow
- 8 The Frame of Art by Hugh S. Stix
- 9 Gottlieb's Glass Wall by Ada Louise Huxtable
- 10 The Three Voices of Abstraction by Allyn Wood
- 12 London by William Gaunt  
Paris by Michel Seuphor
- 13 San Francisco by Lawrence Ferlinghetti
- 14 Philadelphia by Sam Feinstein  
San Diego by Donald Goodall
- 15 Chicago by Allen Weller
- 16 Music by Alfred Frankenstein
- 18 Books
- 22 Fortnight in Review
- 29 Auction Calendar
- 32 Where to Show
- 35 Calendar of Exhibitions

COVER: *Toëises de Stepbane Mallarme* (1930-32) and three portrait sketches of Etta Cone (1933-34) by Henri Matisse; all drawings from the Cone Collection, a selection of which will be on view at the Knoedler Galleries from January 24 to February 12.

CONTRIBUTORS: The article on "Gertrude Stein and the Cone Collection" is drawn from a work in progress on Gertrude Stein by James Mellow, regular Boston correspondent for ARTS DIGEST . . . Hugh Stix' "The Frame of Art" is the second in a series on the economics of the art world . . . Alfred Werner writes on art regularly for Commentary, The Progressive, New Republic and other magazines . . . Allyn Wood, art critic and poet, has contributions forthcoming in The Atlantic Monthly and The Yale Review; she

lives in Bethlehem, Pennsylvania . . .

FORTHCOMING ISSUES: An article on the notorious Rousseau Banquet by the poet and critic Roger Shattuck . . . a profile of Hans Hartung by Michel Seuphor . . . a feature review of the new Whitney Annual of American art . . . a feature story on the American painter Edward Hopper by Suzanne Burrey . . . a review of the 150th Anniversary Exhibition at the Pennsylvania Academy of the Fine Arts.

ARTS DIGEST, copyrighted 1934 by The Art Digest, Inc., all right reserved. Published semi-monthly October through May and monthly June through September at 116 East 59th Street, New York 22, U. S. A. Telephone: PLAZA 97621. Registered as second class matter at the Post Office at New York, N. Y., August 27, 1954, under the Act of March 3, 1879. Full subscription of 20 issues, \$3.00 a year in U. S. A. and Pan American Union; Canada and Foreign, \$3.80.

Single copy 30 cents. Change of address: send both old and new addresses and allow three weeks for change. Contents of each issue are indexed in Art Index. Editorial and advertising offices are at above address. Not responsible for unsolicited manuscripts or photographs. The name, cover and entire contents of ARTS DIGEST are fully protected by copyright and may not be reproduced in any manner without written consent. Jonathan Marshall, President; James N. Rosenberg, Chairman of the Board; Edward M. Bratter, Secretary. Printed in U. S. A. by C. P. Hoagland Co., Inc., Somerville, New Jersey.

# PARKE-BERNET GALLERIES, Inc

[LESLIE A. HYAM, President]

980 MADISON AVENUE  
NEW YORK 21



## Public Auction Sale

JANUARY 27 AND 28

AT 1:45 p.m.

## ORIENTAL ART

ANTIQUÉ  
CHINESE  
FURNITURE

Chinese Pewter Lamps  
Jades and other  
Semi-Precious  
Mineral Carvings  
Porcelains • Pottery  
Early Bronzes  
Ivory Carvings

From the Collection of

**DR. GEORGE N.  
KATES**

Former Curator of  
Oriental Art  
at the Brooklyn Museum

And Property from

**AN EASTERN  
ART MUSEUM**

AND OTHER OWNERS

Chinese household furniture from the Kates collection offers cupboards, tables, chairs, stools, chests and boxes which furnished prosperous Chinese homes in the XVII-XVIII century; all of these pieces were exhibited at one time at the Brooklyn Museum.

Illustrated Catalogue 75¢

ON VIEW FROM  
JANUARY 22

## Documents

Following are excerpts from the text of an address on "Prospects in the Arts and Sciences," by Dr. J. Robert Oppenheimer, director of the Institute for Advanced Study, Princeton, N. J., given December 26 at the closing of the year-long Columbia University bicentennial celebration. The address was reprinted in its entirety in the *New York Times* for December 27:

... In the situation of the artist today there are both analogies and differences to that of the scientist; but it is the differences which are the most striking and which raise the problems that touch most on the evil of our day.

For the artist it is not enough that he communicate with others who are expert in his own art. Their fellowship, their understanding and their appreciation may encourage him; but that is not the end of his work, nor its nature.

The artist depends on a common sensibility and culture, on a common meaning of symbols, on a community of experience and common ways of describing and interpreting it. He need not write for everyone or paint or play for everyone. But his audience must be man; it must be man, and not a specialized set of experts among his fellows.

Today that is very difficult. Often the artist has an aching sense of great loneliness, for the community to which he addresses himself is largely not there; the traditions and the history, the myths and the common experience, which it is his function to illuminate and to harmonize and to portray, have been dissolved in a changing world.

There is, it is true, an artificial audience maintained to moderate between the

artist and the world for which he works: the audience of the professional critics, popularizers and advertisers of art. But though, as does the popularizer and promoter of science, the critic fulfills a necessary present function, and introduces some order and some communication between the artist and the world, he cannot add to the intimacy and the directness and the depth with which the artist addresses his fellow men.

To the artist's loneliness there is a complementary great and terrible barrenness in the lives of men. They are deprived of the illumination, the light and the tenderness and insight of an intelligible interpretation, in contemporary terms, of the sorrows and wonders and gaities and follies of man's life.

This may be in part offset, and is, by the great growth of technical means for making the art of the past available. But these provide a record of past intimacies between art and life; even when they are applied to the writing and painting and composing of the day, they do not bridge the gulf between a society too vast and too disordered and the artist trying to give meaning and beauty to its parts.

### Qualitative Change in World

In an important sense, this world of ours is a new world, in which the unity of knowledge, the nature of human communities, the order of society, the order of ideas, the very notions of society and culture have changed and will not return to what they have been in the past. What is new is new not because it has never been there before, but because it has changed in quality.

One thing that is new is the prevalence of newness, the changing scale and scope of

continued on page 19

## Letters

To the Editor:

The recent controversy about the policies of the Whitney Museum might be somewhat resolved by clarifying the basic functions and obligations of museums in general.

A museum's primary functions are to collect, conserve, classify, evaluate, and exhibit. In communities where not otherwise provided, education of both public and artists might be desirable. However, education does not include promoting the work or point of view of any group of living artists, good, bad, or indifferent, popular or neglected, successful or deserving. That is the function of art dealers, agents, and the artists themselves.

A museum's obligations are not to the living artists but are about evenly divided between art and the public as a whole. A museum is not a patron but is, by its very nature, an institution concerned with what has been created in the near or distant past. It goes into the future backward, so to speak, sorting out, conserving, and evaluating what has been done for the pleasure and edification of the public in general. It owes the living artist only attentive neutrality and should not become the fife and drum corps for either the avant garde or the rear guard. In succumbing to any kind of esthetic pressure group, however sincerely, a museum will become a huckster for that group and a shill for the dealer.

If this happens, its prestige as a museum vanishes and, with it, the value of being owned or exhibited by it.

Too much of recent art has been conceived in terms of museum exhibition or purchase, which is a confusion of the purpose of artistic creation with the end to which some works finally arrive. Art is created for some kind of audience out of an inner compulsion and museum approval or disapproval can too often interfere by embittering or frustrating the rejected artists on the one hand or inflating reputations, egos, and prices on the other.

Finally, it seems strange to hear of certain artists clamoring for museum wall space when their professions of faith disdain communication with the public as a function of their art, when the action of painting is its only *raison d'être*, and when past art has no validity today—and, hence, their art no future tomorrow. Certainly, if these are their sincere beliefs, they and the museums should avoid each other like the plague.

Joseph Jeffers Dodge  
Glens Falls, New York

To the Editor:

In the Dec. 15 ARTS DIGEST, p. 21, S.B. ends the review of the George Bellows exhibition continued on page 19



## Spectrum by Jonathan Marshall

### Spirit of Humanism

Adlai Stevenson, in a recent speech, presented all creative artists, all humanists with a challenge. We believe his statement is important and worth thinking about. He said:

"It is . . . certain that there are millions who see or at least who dimly sense the danger, and who want to make life in its truly human meaning the main business of living. . . .

"The conventional appeal seems to be so often to the better life in material terms, I wonder if people are not eager to hear about the better life in human terms. . . .

"The ideas of independence, of individuality, of free initiative, represent the strongest appeals to Americans who want to think for themselves, who don't want to be creatures of mass suggestion, who don't want to be automatons.

"The question is, I suppose, whether the human and rational emotions can be aroused instead of the animal and irrational to which the totalitarians appeal. But fill the moral vacuum, the rational vacuum, we must; reconvert a population soaked in the spirit of materialism to the spirit of humanism we must, or bit by bit we too will take on the visage of our enemy, the neo-heathens."

The advocacy of humanism is a task to which all creative artists must dedicate themselves. We must lead the way and be ourselves free of fear. Only then will we be strong enough to retain the right to creative thought and artistic expression.

### Tourists Ogle Artists

New York is a sightseeing paradise. One can see anything here, even artists at work, and tourists are doing just that, we are informed.

A recent letter from Helen Elser of the Village Art Center provides the following information.

"The Gray Bus Lines placed the Village Art Center on its regular night tours . . . in the summer of 1952. The visits began as a 15 minute 'stop' and after a short time the interest displayed by the tourists . . . caused their traffic

manager . . . to change this brief pause into a half hour visit."

Artists are always working at the center when the tourists arrive, Mrs. Elser tells us, and there have been some 22,000 visitors at the center. They have come from 22 foreign countries and 43 states.

One of these nights for recreation we may take the tour and do some rubbernecking ourselves. It sounds like fun.

### Indiana Threatened

Some time ago a nice lady educator from Indiana accused the story of Robin Hood of being subversive literature. She attempted to have it banned from that state's schools. Now comes an equally foolish bit of hysteria from the same state.

The Indiana State Athletic Commission has decreed that professional boxers and wrestlers must take an anti-communist oath before entering the ring. We hope that a bloodied boxer won't be called red and be cited for perjury.

Yes, Indiana must be the most threatened place in our nation, but at least the boxing and wrestling professions will be kept clean. Well, we'd rather have them go after pugs than artists, writers, scientists, etc.—for a change.

### Powerful Safe Power

New Packard cars will be able to zoom down the highways this year at a comfortable 120 miles per hour, it was announced recently. This new power was described by the company as an added *safety* factor! Sounds like a lot of humbug to me—to use polite language that the Postmaster will allow.

I think I'll keep the old, obsolete 1953 model a bit longer, it usually gets where it's supposed to and so do I. Putting along in the old model I get a chance to see some scenery too, but perhaps the new cars provide television that flashes on at speeds above 100 mph.

It is rumored that a jet car will

break the sound barrier next year. This may start a revival of the futurist movement—not a bad idea at that!

### Pocket Library Expands

Harry N. Abrams, Inc. and Pocket Books, Inc. have added 12 new titles to their "Pocket Library of Great Art." Printing 1,500,000 copies to sell at 50¢ each, the publishers again take a daring and significant step.

Added to the first dozen titles are: "Bruegel," "Goya," "Picasso," "Rubens," "Pissarro," "Michelangelo," "Velazquez," "Manet," "Gauguin," "Modigliani," "Rouault," and "Flower Painting." Each book contains many color and black and white reproductions as well as biographical material. All are well written by leading authorities.

Skeptics snickered when the first series appeared last year. First editions totaling 1,200,000 copies sold out and a second printing was made. Success breeds success, and a European distribution was arranged. "The Pocket Library of Great Art" is now available in eight European countries and in seven other languages.

The Abrams venture has reversed an old trend. America is now exporting art books, and they are hailed throughout the world. As a cultural ambassador the series has gained us new friends abroad.

In recent months horror and sex have received newsstand competition. The successful competition by art is heartening. A new art public is being reached; it will buy more books, attend galleries and museums, and eventually collect.

Patterned on the first series, these books provide a valuable introduction to masters old and new. Color is again necessarily limited in quality by the need to reproduce on a small scale and print on coarse paper, although some reproductions are excellent.

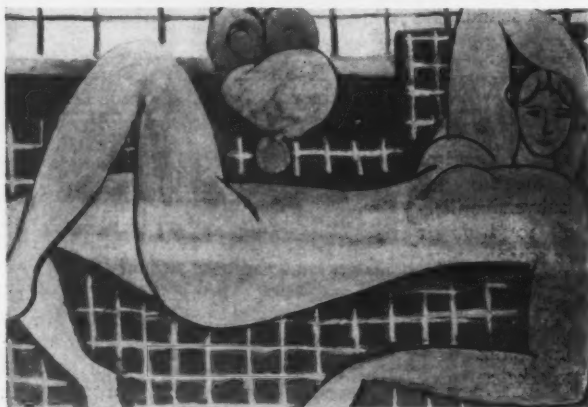
The major mistake of the first edition has been rectified. Details are enlarged and meaningful.

Once more we point to the huge untapped art public. A publisher with courage has shown that lower prices are profitable, and in doing so he has rendered a great service.

## Gertrude Stein and the Cone Collection *by James Mellow*



Matisse: *Large Cliff at Etretat*. Cone Collection



Matisse: *Pink Nude*. Cone collection

Interior of Gertrude Stein's residence, 27 rue de Fleurus



"Baltimore," Gertrude Stein once remarked, "is famous for the delicate sensibilities and conscientiousness of its inhabitants." The occasion for the remark was the typing of her manuscript, "Three Lives", which she had entrusted to Etta Cone, then visiting in Paris. Having forgotten to give permission to read the text before typing it, she visited Etta and found her copying it, faithfully, letter by letter.

The Cones, Dr. Claribel and Etta, distant relations of the Stein family, had come to Paris in the early 1900s and found themselves, upon entering the Stein atelier, at the threshold of the modern movement in art. What they saw there was a collection of modern works as crowded as their own was later to become, the walls lined to the ceilings with large Picassos of the Harlequin period, rows of Matisse, the Cézanne oils and watercolors that Alfred Maurer would assure dubious visitors were completed works, since they were "framed," and even a small Delacroix, the *Persius and Andromeda*, which eventually found its way into the Cone collection itself.

It was a particularly exciting and energetic period in the development of modern art. Picasso and Matisse, through the Steins, had met and had begun what was to be a course of friendly enmity. Gertrude was posing for her now famous portrait, and Etta found herself bundled off to the Picasso studio by Gertrude Stein and there obligated to buy a hundred francs' worth of drawings whenever the Picasso finances became unmanageable.

That hundred francs' worth of drawings, some of them purchased for as little as 50 cents, developed into a collection which was valued at \$3 million when it was formally presented to the Baltimore Museum of Art in 1950. It had, of course, increased with a lifetime of looking at, deciding upon, and buying works of art. It included fabrics, sculpture,

and furniture, all of it crowded into the Cones' Baltimore apartments, since they wanted to live with and enjoy their possessions in much the same way they had seen Gertrude's collection become a part of her daily life. And it had acquired by then some of the fine works which had originally hung in the Stein atelier on rue de Fleurus, among them, the beautiful, small Cézanne *Bathers* and the startling group portrait by Marie Laurencin, showing herself and Apollinaire, Picasso and Fernande Olivier. The Cones, however, lost interest in Picasso when he entered into his Cubist period, and Etta, conceiving a life-long devotion to Matisse, (she sent him an annual birthday cablegram until her death in August, 1949) acquired a fine selection of that master's paintings and drawings, including portrait drawings of herself. At her death, the Cone collection was considered by some to be the best single collection of Matisse's work.

The delicate sensibilities and conscientiousness of the Baltimore Cones was nowhere so evident as in the arrangements made for the disposition of their collection. When Dr. Claribel Cone died in 1929, she left her works to the Baltimore Museum after the death of her sister, Etta, and then only "in the event the spirit of appreciation for modern art becomes improved." Frederick, another of the Cones, bequeathed his paintings in 1944. Meanwhile, Etta Cone lent her valuable works readily and made the Cone apartments as available to the interested as the Stein atelier had been many years before. Upon her death, at the age of 78, the entire collection went to the Museum with a sum of money for the building of a new wing to house it.

When, later this month, a portion of the Cone collection goes on view at the Knoedler Gallery, should it include either the Vallotton portrait of Gertrude Stein or the Lipchitz sculpture, it will contain a small testimony to the woman whose pioneering taste had introduced the Cones and many others, as well, to the cause of modern art. It seems unlikely that any other American was more closely associated with the beginnings of the new art. Throughout her life, Gertrude Stein was associated, and often intimately, with most of the major and minor painters of her time, and she was one of the first to possess an extensive collection of their works. Yet, it is difficult to imagine that she contributed any shaping critical impulse to the new school of painting and there is, in what we know of her life and writings, no evidence that she did so.

Given the conservative character of her vision, her commitment to modern painting and even her own writing, itself, seem all the more remarkable. She was proudly devoted to the middle-class view of life and to its routine calm of everyday existence. She seemed the least likely to be touched by the urgency of modernism's separation from the ordinary. Nor was she the most likely to be susceptible to that frantic exertion of energy which has everywhere characterized the modern achievement. She was, at once, "impulsive and slow-minded." She had, as she often confessed, a great deal of "inertia." Despite this lack of credentials, her position among the ranks of the moderns has never been seriously questioned.

In her "Autobiography of Alice B. Toklas," she has left an ingratiating account of her introduction to art, of her trips with her brother, Leo, to the Vollard gallery and of their gradual purchases; the Cézanne landscape, the small canvases of nude bathers, and eventually, the large portrait of

Madame Cézanne in a red armchair. To these, since she and Leo did not often agree upon a single purchase and resorted to buying in pairs, were added small paintings of Renoir and Gauguin, Daumier and Manet. In the following years, Gertrude was to add the works of Gris, Picabia, Delaunay, Hartley, names which read like a catalogue of the well-

*continued on page 21*



Maillol: *Bather Fixing Her Hair*. Cone Collection



# The Frame of Art

by Hugh S. Stix

"That is a beautiful Leger drawing, better than any I own," said a prominent collector viewing an exhibition in a New York gallery some years ago.

The director of the gallery answered: "It is a beautiful drawing, isn't it?"

"You mean it is not a Leger," said the collector in astonishment.

The director continued: "I did not say it is not a Leger, but if it gives you the feeling that it is a beautiful Leger, it certainly is worth \$25.00."

The collector quickly turned on his heel and hurried out of the gallery and has not been back to this day.

This exhibition entitled "Seeing Art Through the Eye," was an attempt on the part of the aforementioned gallery to induce the public to pay more attention to the artist's work and less to his signature. Seventy-five drawings by famous living painters and sculptors were hung and their signatures were covered by mats. All drawings were for sale at \$25.00 each. Most of the drawings had been loaned by the artists themselves. Leger had sent his directly from Paris. Some had been borrowed from New York art dealers. The Matisse and the Picasso, for example, were on loan from a dealer who had them priced respectively at \$275 and \$300. These drawings, in spite of their \$25 price, as well as some 72 others, were viewed with interest and skepticism over a period of three weeks by hundreds of gallery goers and art lovers, but were not bought.

What was learned from the exhibition "Seeing Art Through the Eye" would seem to indicate that even the public which frequents art galleries and museums must be somewhat blind to the actual work of those artists it pretends to cherish and often competes to buy and that its chief interest is in collecting well-known names. Closer examination of this situation reveals to us that this is not the whole truth. Everything about us influences our relationship to the works of art we see or attempt to see and each of us is affected in various degrees by different circumstances. We do not go about our daily tasks, no matter how sensitive we are, with eye and spirit continuously open to receive the maximum impression that the world of art potentially holds for us. We open up at certain signals or under certain circumstances and for each of us these signals or circumstances are different. It may be the recommendation of a dear friend which puts us in the mood to see, or it may be the excellent reputation of a museum or of an individual artist, but each of us needs some signal or set of signals to make our mood a receptive one.

No one would deny that the enthusiasm of a trusted and respected friend will send us to the exhibition of an unknown artist with the greatest possibility of receiving a positive esthetic impression at first glance. If we happen to see the same exhibition as we hurry through the gallery by chance, the potential of the painter's impact may be lost to us and it may take us some years with repeated viewing of the artist's work before we prepare ourselves properly for the impression that would have been made possible more quickly through our friend's enthusiastic recommendation.

A long lost Rembrandt was recently discovered by a museum director in a dingy antique shop after it had been



Antoine Watteau: *Gersaint Sign*

passed by and ignored for years by thousands of people. It now hangs on the walls of the museum and thousands who pass it stop and admire it. At first thought such an event might make us skeptical as to the genuineness of the appreciation the painting was finally accorded, but the appreciation is genuine. The public who first ignored the painting was not open to receive the painting's potential impact and therefore passed it by. The museum director was open for the impact—he was alerted, waiting to receive it should it appear from some unexpected corner. The name Rembrandt itself plus the museum, through its tradition and reputation, in this case are the signals which make it possible for the public to open up to a point where it is able to receive a genuine esthetic experience from the painting.

To even the most sensitive of us, Willem de Kooning's painting that now hangs in the permanent collection of the Museum of Modern Art looks quite different than it did six years ago when it was begging for a buyer on a wall of Charles Egan's tiny top floor gallery. Negative attitudes may also be established by certain conditions which make it difficult for us to receive an impact from a work of art.

The late Reginald Marsh lent one of his excellent pen and ink drawings to the aforementioned "Seeing Art Through the Eye" exhibition—a study of heads, torsos and limbs beautifully executed on a large sheet of paper. An American painter who had a strong personal dislike for Marsh and an antipathy towards all his work said on viewing this drawing: "Boy, that is a terrific drawing. No American artist can draw like that." In this case the negative attitude was overcome by the lack of signature, for had the painter known the drawing was by Marsh, he would have had difficulty in appreciating it, just as the potentially positive attitude was overcome in the case of the collector and the unsigned Leger.

The very set of circumstances that produce an ideal climate for esthetic communication for some creates a negative climate for others. Undoubtedly the luxury and sumptuousness of the National Gallery in Washington, D. C., with its acres of marble and highly varnished, elegantly framed paintings, acts as a positive stimulus to many of us, but these very same factors may act as a negative in permitting others to receive a maximum impact from the works of art this museum houses. Race, religion, nationality, training, education, and environment influence our receiving an esthetic impression as well as the myriad events and circumstances that affect our daily lives. In our contemporary world material success and wealth are so much stressed that it is almost impossible not to be affected by them—and

continued on page 33



## Gottlieb's Glass Wall *by Ada Louise Huxtable*

The completion of a five story chapter house adjoining the Park Avenue Synagogue, on 87th Street between Park and Madison Avenues, gives New York a new experience in glass-walled architecture. This glass-fronted building is unique in that its facade is stained glass, designed by a painter. It is a work of art, a work of religion and a work of architecture, and it is provocative on all three counts.

As a work of art, it is one of painter Adolf Gottlieb's more ambitious projects. Thirteen hundred square feet of glass, made up of 91 individual window panels, covering four floors, glow with a rich color quite alien to the neutral-toned architecture of a northern city. All spandrels have been eliminated and the visible floor construction reduced to a thickness of 2½", aluminum-faced to match the mullions, so that the structural frame work is as unobtrusive as possible. Of the 91 glass panels, 21 are individual designs, repeated four or five times at different points of the facade to form a checkerboard pattern against a background of pale toned, conventional diamond-shaped panes.

These "picture" panels consist of abstract, compartmentalized symbols, reminiscent of Gottlieb's earlier paintings, representing various holidays and traditions of Jewish life. The colors are the characteristic luminous reds, blues, greens, golds and violets of stained glass, with the leading and black painted lines serving a powerful draftsmanship. The impact of the strong color may blind one temporarily to the fact that this is a work of considerable restraint. There is the basic restraint imposed by the architectural problem: the determination of the size of panels and the scale and brilliance of elements in proportionate relationship to the whole building, the subtle and delicate adjustment of a decorative embellishment that serves also as a curtain wall. There is the self-imposed restraint of the artist, who chose to consider this primarily as an architectural assignment, letting structure suggest the geometric framework, and who created his abstract inventions within these deliberately rigidized patterns. The needs and laws of light, color and illumination also set certain limitations. The architects, Kelly and Gruzen, with S. Robert Greenstein, associate in charge, refer to the result as a stained glass mural or a stained glass skin, names that attempt to express its dual esthetic and utilitarian nature.

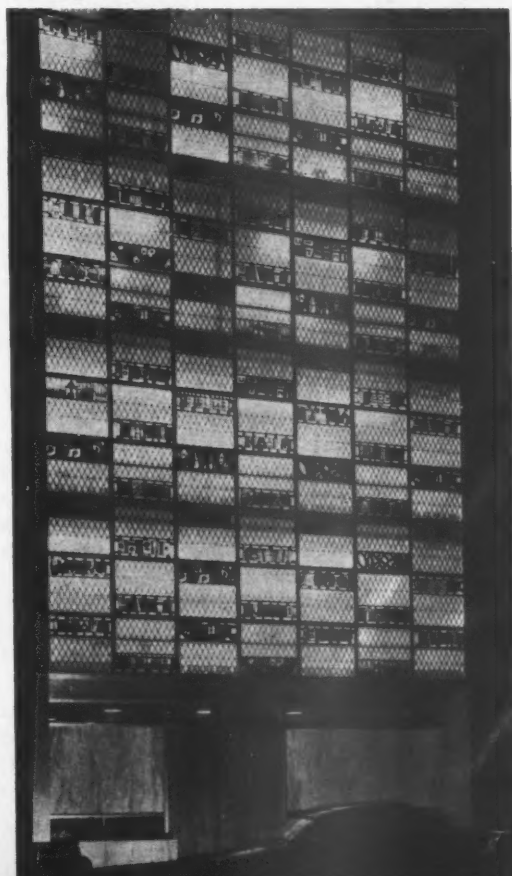
To the architects go the credit of selecting the artist and of sensing the desirability of a major collaboration. The artist, in turn, must be respected for his willingness to work in architectural terms. One cannot help but feel that the work of the painter has transcended the work of the architect, and that Gottlieb's concept strongly influenced and finally dominated the design. Certain architectural details do not appear to have been studied with the same care and sensitivity that the painter has given his work. There is a markedly less successful treatment of the ground floor facade, an overly "busy" combination of wood and marble grains and glass, poorly related to the floors above. Two uncomplementary marbles war with each other in the entrance hall.

In the age that produced Chartres or Saint Chapelle there would have been no question of collaboration or credit. Today's preoccupation with the place of religious art in architecture and the integration of the arts has become a self-conscious and largely intellectual effort. The artist of the Middle Ages worked with two great advantages: religious faith and a living tradition within which his work took natural and harmonious form. A sure indication that our age lacks faith is that we talk so much about it. We have substituted the symposium for the religious service. These organized intellectual affirmations seem to supply certain

spiritual satisfactions. We have produced many discussions and few monuments. Notable among these few are Assy and Vence, both the result of the efforts of a single man of faith. Father Couturier believed in God and in contemporary art, with two distinct and separate kinds of confidence. For a 20th century revival of the liturgical arts he felt it better "to turn to geniuses without faith than to believers without talent." The men he picked, Braque, Leger, Matisse, whatever the kind and extent of their religion, worked in terms of sincere esthetic standards and produced this century's greatest, and still unequalled ecclesiastical art. It is this same kind of personal artistic integrity that gives Gottlieb's stained glass wall its conviction. In our time, it must stand less as a work of faith than as a work of art well suited to its religious and structural purposes.



Interior (above) and exterior of glass facade, Milton Steinberg house.





Kandinsky: *Angulaire*



Kandinsky: *Le Ronde Rouge*

## The Three Voices of Abstraction by Allyn Wood

*Reflections on painting by Kandinsky, Klee and Picasso  
and the modes of modern abstraction*

Writing in *The Atlantic Monthly* last spring, T. S. Eliot explained what he called the "three voices of poetry": "The first voice, the poet speaking to himself and in his own voice; the second, the poet telling a tale to an audience; the third, the poet speaking not in his own voice or character, but exhibiting what he has to say by action and objective presentation through other, created characters." Though Eliot speaks exclusively of types of poetry, his lucid differentiation of the lyric, epic and dramatic as moods, as well as forms, may be transposed to relate to painting—to differentiate and clarify, perhaps as never before, various examples of modern abstraction.

The label "abstraction" is not, fortunately, a finality—something between a rudiment like the pineal eye, and the futuristic dream of a mad inventor—which many believe it to be. Abstraction seems subjective; subjectivity seems chaotic; chaos becomes a kind of uniformity. The basic confusion of the term "non-objective" is in its obvious objectivity; the painter, though often using forms of a non-identifiable nature, or identifiable forms recreated to fulfill another purpose, objectifies these elements until they stand like molded concrete: a form unique, independent, often peculiarly "hard," yet only independent because it is recognizably related to something universal.

There is a complete division. No "spindle threads" remain in the mitosis of painter and painting. This is rather extraordinary, for the objective painting often remains partly attached to the artist by a "point of view," a "mood," an

emotional approach of which the observer is always aware. This is difficult to find in many abstract paintings, such as Kandinsky's or Mondrian's, where the creation seems a universe without creator. For this reason, the one word "abstraction" has served to unite works whose only similarity is in their concrete independence from the familiar world, and at the same time has endowed them with a kind of Creation Myth: that they are the works of a mysterious One who sits in a niche beyond Reason. It is with Eliot's three voices that I would approach a few particular examples of abstract painting, to find, in the compositional elements of each, their original, well-developed and *limited* mood.

It is not necessary to dwell, I think, on any specific examples of Voice I. Many of Klee's works are in the lyric mood—the single song, the exclamation, a delightful transitory event of the artist's spirit preserved by him. Instead, let us start with Voice III, the mood and form which, achieved, runs as free of its creator as his son.

In such paintings as Kandinsky's *Angulaire* or *Le Ronde Rouge*, the approach of most of us must be misguided. What seems to be Voice I is actually Voice III: the arrangement of elements in Kandinsky is as different from Miró's lyrics as chess from checkers, for Kandinsky is giving to each element of his composition its own character, and is not himself speaking through any one of them; he does not dominate, but gives to each only the degree and quality of communication that is appropriate to that form. A single form, reappearing in pictures, is varied by its environment

but does not change its identity. It is not difficult to see these forms as characters. Indeed, the whole esthetic of viewing geometric shapes is extended by the recognition that these elements have qualities suggesting the tragic or comic, though they need not partake of either of these categories—and perhaps serenity, beyond either, is their finest quality.

In Kandinsky's *Angulaire* and *Le Ronde Rouge*, one seems to be viewing a field of action from above, not forward or into the picture. The forms are clear-cut, yet indefinable as those identical-looking opposites, celestial bodies and micro-organisms. The dramatic center of *Angulaire* is the meeting of three black zig-zags like streaks of lightning, against an irregular spot of deep red-brown. The spot, repeated in small and with variations in ten places on the canvas is—except once—partly covered by black shapes; and, in each case, these are different. They are menacingly inhuman. One feels a sense of imprisonment superimposed on the green spot, upper left; the bars, like a picked spine or a tiered gallows to the right, superimposed on an earth-colored spot; by the large black angular form lower left, with, above, a black crescent moon and black bar; and by these forms in lower right, varied but always with that nightmare perspective of gigantic nearness covering a dreadful infinity of small, lonely things, burned-out worlds drifting through space. Or, if one is looking down, the fantastic landscape of objects and shadows known by aviators who have sought cities in moonlight, and seen the church-spire's shadow point a betraying finger on the sleeping houses.

Here the height of creation appears as the pure objectification of mood—mood, which is the beginning of all creation, but which succeeds only when it is dominated by its creation. Every line of *Angulaire* is too intense, and too tensely related to every other, for it to be Voice I. To be Voice II, it would have to have a point of departure, and a sequence of view, the eye following the line of narration as in Klee's *With the Setting Sun*, in which he even uses an arrow to point the way. But here, clash and poise are the beginning, with the meeting-point of lightning-like shapes. The meeting point is interior, a thin yet most intense contact, its wire-thinness making it a charge rather than a touch. All solidity in the picture moves outward. In that sense, it reverses the landscape of looking down, in which shadow is the spreading element; yet there, it is also shadow which seems more solid than its source and which, perhaps, explains the dreadfulness of full moonlight landscape. Perhaps too much is drawn by association from the astronomical forms in the painting, and from their blackness, since the ground color is ochre brown, an earth, not a night-tone, with red-toned earth color and one sombre green spot. Its equivalent in poetry? Robinson Jeffers—the prophet of biological

Klee: *With the Setting Sun*



extinction, in which destruction is a certain triumph.

*Le Ronde Rouge* is the most complexly dramatic abstraction I know of, a vitalistic concept. It swarms with prisms of colors in unprismatic order, with curling bacilli shapes, and the observer strains for a sense of balance. The composition stimulates senses which we possess, but beyond the range in which we have exercised them.

*Le Ronde Rouge* has, for me, the essential character of a dramatic narrative. The forms are multitudinously variable compared with the varied repetitions of *Angulaire*, yet they do not stand independently. In *Le Ronde Rouge* all forms are imbedded in the black matrix of the circle and seem to be writhing in it and toward it. There is a magnetism or suction toward the circle. The narrative is carried upward by way of the ladder to the lower right, which meets a segmented crescent (which is rendered into steps of color by being divided by the black matrix) and from this, a choice of directions is made as to which way the eye should travel on a sort of super-highway-ladder-worm, each of whose ends merges into forms directly connected to the red circle. It is as well thought out as a housing and shopping center, with the same conscious variation of an economical theme. The result: a look of extravagance. The drama of form in *Le Ronde Rouge* is fateful; all is held by blackness, yet this has a blue edge, and beyond the edge is whiteness. It suggests catastrophe and oblivion at the margins of color; yet, in its wriggling forms, a vitalistic, primordial life, creatures scarcely distinguishable from crystals, thin, superb mechanisms. Kandinsky is deeply concerned with margins—shores of island compositions, the point where solidity meets the impact of infinity.

To assume that the dramatic abstraction is difficult to interpret may be refuted, again, by Eliot's explanation of the composition of drama in poetry. While in Voice I, the form and words come simultaneously, in the beginning of the narrative and dramatic,

"However much it may be transformed before the poem is finished, it can be represented from the start by an outline or scenario . . . If I set out to write a play, I start by an act of choice: I settle upon a particular emotional situation, out of which characters and a plot will emerge . . . It is likely, of course that it is in the beginning the pressure of some rude unknown psychic material that directs the poet to tell that particular story . . . the frame, once chosen, within which the author has elected to work, may itself evoke other psychic material . . ."

We may see by Kandinsky's own explanations how true this is for him—how the "mirror paintings" as he called his paintings that were more than sketches but less than the completed works, provide the synopsis and summary of what is to be realized. Thus, the art which we approach most often with the preconception that it is the ultimate expression of the irrational, is, actually, the most objectively conceived, being capable of summary before completion. To be able to hold the concept of something we do not actually see, that may never have been seen, and to be able to make it intensely recognizable to others—is not this the single gift which at once makes a person differ from other creatures, and which makes him, whenever he uses this peculiarity, an artist? The "mirror picture" cannot be used when the artist speaks in the lyric mood. In the work of such artists as Picasso, the dramatic suspension in the painting is enhanced by the complete intention of its creation. It has been approached from all angles; it is an act of research in the metaphysical—the act of multiple seeing. Such an act produces drama, but drama from the point of view of an omnipresent single observer.

continued on page 20



## London

by William Gaunt

### 18th Century Masters

The prestige of the great winter exhibitions at the Royal Academy in London is splendidly upheld by this year's show, "European Masters of the 18th Century" (open until February 27). The title, we are told, was carefully chosen, lest it should be thought a really comprehensive survey of 18th century art was intended, but the more than 600 works chosen go a long way towards carrying out that larger aim. For a balanced proportion, there are, perhaps, too many pictures by Canaletto and Guardi: on the other hand, as far as pleasure is concerned one can scarcely see too much of either. There are no paintings by that curious and original artist Magnasco (if one thinks of gaps to be filled).

Yet, as a whole, the exhibition gives the essence and a great deal of the best of the 18th century. Here are Watteau, Boucher, Fragonard, Chardin, Canaletto, Guardi, Tiepolo, Loughi, Goya, Hogarth, Wilson, Reynolds, Gainsborough, and delightful examples of the minor masters of the period from the still-life of the Spaniard, Luis Menendez, to a charming conversation piece by the little-known British painter, Henry Walton (1746-1813).

Not segregated according to nationality, the pictures lead you to think less of the distinguishing characteristics of French, Italian, or British art than of the powerful personality and spirit of the 18th century as a period. The grandeur of the baroque—magnificent propaganda for Church and State—has gone. Rococo, a lighter, decorative variant, without its weight of message has to some extent taken its place: but also the humanism, the reasonableness and even the matter of factness of the century everywhere appear. The conversation piece is one of its typical products, equally in Britain with Hogarth's *Western Family* (National Gallery of Ireland) and Toffany's *Lord Willoughby de Broke and Family* (Lord Willoughby de Broke) as in France with Boilly, *The Gobin Family* (Musée des Arts Decoratifs, Paris) and in Italy with Layhi *The Singing Lesson* (John Whitham, Esq.). It is interesting to note that the latter picture was once catalogued as by Hogarth. The quality of pigment that is one of the special graces of 18th century painting seems in some subtle fashion to have been conveyed from country to country, linking painters otherwise so far apart as Hogarth and Watteau.

At the same time the exhibition brings out the individuality of the masters represented—for instance,



Goya: Don Leandro Fernandez de Moratin

even in their larger and more elaborate works on the Venetian theme, the essential differences between Canaletto and Guardi. Such romantic small sketches as Guardi's *An Island Scene near Venice* (Mr. and Mrs. E. Assheton Bennett) are still more distinctively personal. The London paintings by Canaletto of which there is a handsome showing, including *The City of London from Richmond House* (Duke of Richmond and Gordon) and *Whitehall and Westminster Bridge from the Terrace of Somerset House* (Duke of Hamilton) also indicate what a difference a change of sky makes to a painter; London's more vaporous air, less formal composition, has required a different approach and style from that which was suited to Venice. The simpler 18th century, or that coming most directly to the heart of the matter in painting, is beautifully represented by a number of still-lives and genre pieces by Chardin, the latter including the superb *Scullery Maid* and its pair *The Cellar Boy* from the Hunterian Collection of the University of Glasgow, in both the paint surface giving its own rarified pleasure. Finally, though Goya has only a few examples, these are wonderfully telling portraits that reject all the adventitious aid of elaborate costume of even brilliant colour but are profound in their austere penetration, like the portrait of the playwright Don Fernandez de Moratin (Royal Academy of San Fernando, Madrid).

Large as it is, no section of this exhibition allows interest to flag, and is most definitely London's main winter attraction among the picture exhibitions.

## Paris

by Michel Seuphor

### A New Season is Open

As every year, the season began slowly. At the beginning of October there was almost nothing to be seen: then suddenly toward the middle of the month there were 20 "vernissages" at the same time. The most important of these was the opening at the Galerie Charpentier of the exhibition "Ecole de Paris 1954". The gallery's management was certainly right to replace the moribund "Salon des Tuileries", held there several times, by this more ambitious undertaking. One expected a vast panorama of works chosen in accordance with a rather timid eclecticism: actually, the range was broader than might have been expected from a gallery known for certain stubborn dislikes. There was a heartening diversity and considerable richness of expression, covering all the categories from naive to abstract.

I enjoy these exhibitions full of contrast and of almost bewildering diversity: they bring out the character of each kind of painting. In the present exhibition this is not always to the advantage of the abstracts. Thus a mediocre Vasarely only strengthens the impression made by the Terechkovitch next to it, *An Evening at the Goude*, a painting charming for its freshness and its intelligent naivete. The decorative coldness of a Kupka bounces you away like a rubber ball to the wall opposite, to a Prassinos full of sunlight and a Utrillo whose savour I much enjoyed. Quite nearby in the same room is a copy by Derain of Breughel the Elder's *Slaughter of the Innocents*. I can hardly understand why this picture was in the exhibition, unless it was intended as a slight on all the rest, in favor of the old academies. This, if true, shows a total incomprehension of the art of today, an art that need envy nothing done in an earlier period, an art that from impressionism onward has unceasingly conquered and created new areas of plastic enjoyment. One need only look at the canvasses presented here by Chagall, Singier, Miró, Picasso, Staël; the one by Villon, blending delicacy with grandeur; or the touching *Shepherdess* by Caillaud, who is not so much a "naïf" as a kind of modern Fra Angelico: mysticism is reflected in his grays, there are notes tender though awkward, and though the forms are full of humility they are truly immense.

Except for Hartung and Lansky the abstracts were not up to their usual standard. Schneider's *Composition* was not one of his best; Vieira da Silva's *Nocturnal Space* had no resonance; the Geer van Velde, though dry,



was unconcentrated. On the other hand I liked the delicately nuanced canvases by Borès, and the linear subtleties of the Kermadec. Bissière amuses me, Pougny charms, and Baudin surprises. Carzou, Bazaine, Buffet, Estève, Giacometti, Georg, Ernst, Lapicque and Gromaire were their usual selves. Lucien Coutaud offered us a large canvas, *Erotico-magical Corrida*, that tells with precision of a dream-world touched and enjoyed, a world of titillation and desire. I must not end this short review—of 147 paintings!—without mentioning Nejad's enormous black canvas, raging, torn, covered with old scars; though careless of esthetic values it is a canvas full of profound, dramatic truth and does much to compensate for the quality of the other abstracts.

The gaps and omissions in the Galerie Charpentier are not hard to make up: the visitor can complete his study of Parisian painting in 1954 by walking over to the French neo-expressionist exhibition at the Galerie Rive Droite, a little way down the same street. There he'll find the painters Arnal, Bryen, Gillier, Loubchansky, Mathieu, Poliakoff, Riopelle, Serpan, Soulages, Wols, and a few others: to whom Michel Tapié has added the Americans Ossorio, Pollock, Tobey, Kline, Sami Francis, Claire Falkenstein, and the Italians Burri, Capogrossi, and Dova.

At the Galerie Denise René, rue La Boétie, one finds the very antithesis of sloppy and vehement painting. Here is a superb album of serigraphs, the serene productions of the successors of purism and neo-plasticism: Dewasne, Deyrolle, Bloc, Dumitresco, Dias, Mortensen, Breuil, Lacasse, Leppien, Bozzolini, Vasarely (much more successful here than at the Galerie Charpentier), and Poliakoff, who, surprisingly enough, also belongs to Tapié's group. Some works by Marie Raymond and Istrati introduce a freer note into this otherwise homogeneous collection.

Let us go now to the Left Bank, where we find (Galerie Rive Gauche, 44, rue de Fleurus) Jean Dubuffet's *Small Statues of Precarious Life*, nicely installed in lighted glass show cases, harmless, like mummifications of monsters that can be exhibited only behind iron bars, but even now secretly capable of imprecations, sinister caterwaulings, and raging madness. They are made from cinder, sponge, charcoal, tree roots. When the shock and the astonishment have subsided, all that remains of this "brute art" is a boundless melancholy. These statuettes are uniformly sad, despite the variety of materials employed. What frightens is not the threatening look of these objects but the man who created them, the leader of this hallucinating herd: what frightens is the "brute" that wears the mask of "art".

At the Galerie Louise Leiris, rue d'Astorg, André Masson disagrees with Dubuffet in that his art is highly civilized: and shows himself at one with him in decadent over-refinement. A painter friend of mine said that Masson's art is about to swoon. He is quite right. The lines are weak, the touch is undecided, and the color does not assert itself. The mind of this painter seems like an intersection where hesitation, intelligence and the wish to express himself directly have all run into each other.

I must not forget to mention a very important exhibition recently opened at the Musée d'Art Moderne: *Contemporary Drawings from the United States*. There are 133 works by 49 artists, among whom are Stuart Davis, Lionel Feininger, Edward Corbett, Alexander Calder, Joseph Glasco, Arshile Gorky, Morris Graves, Willem de Kooning, John Marin, Abraham Rattner, Sonia Sekula, Ben Shahn, David Smith, Saul Steinberg, Dorothea Tanning and Mark Tobey. Surrealism is represented by James Walker and John Wilde. Two drawings by Theodore Roszak show a surprising affinity to the English painter Sutherland. I very much liked two extremely subtle drawings—one like lace, the other like a fine veil—by Norman Lewis. The finest drawing of the whole collection is, in my opinion, the one by Adaline Kent, of California: a large composition, both light and vigorous, blacks and bistres set off with white.

## San Francisco

by Lawrence Ferlinghetti

When the "6" Gallery opened late this past fall with a declaration that it intended to combine the showing of painting with music and poetry and, moreover, to make poetry "pay," it was viewed with skeptical monacles by most of the local press, as well as by a good many other people who otherwise heard about it. Tried before in many a brave garret gallery, the idea of public synthesis of the arts was loaded with the usual yawning pitfalls.

Nevertheless, at least one other group of artists thought the project arresting enough immediately to style itself the "7" (or was it the "8"?). And so far the "6" has not fallen on its eager, upturned face, though it cannot be said to have reached any delirious heavens. Earlier this month, upon a dim Sunday afternoon, the "6" presented some very undim 2-D and 3-D abstract movies by Hy Hirsh, movies which were as beautiful and as interesting, from an experimental



Négad: *Nocturne*

point of view, as any seen this year in this region, which is saying quite a bit. Interspersed with the films was a program of poets, featuring Robert Duncan, on the theme "Beginnings," and on the walls there were paintings and "homilies" by Fred Martin. The hand-written homilies (posted at various mad angles and priced at two cents each) impressed the hard eye of this correspondent more than Martin's non-objective canvasses which were not so much out-of-this-world as they were out of Clyfford Still and other too similar "abstract expressionists."

More than a homily was Martin's:

A delicate moon in the pale sky  
with two stars

Goodbye

No time now for your faint  
beauty

I want to go on the night journey,  
Mama!

Let me go

I want to go on the night journey,  
Mama!

On my way

In the moonlight, mama! Under  
the pale stars,

I want to go on the night journey,  
Mama!

Let me go.

(In the style of a popular song)

And it is interesting to note that the five poets who read that afternoon all did better than hold their own in competition with 3-D, which is a fine, hopeful note indeed in an age of cinemadness.

## Philadelphia by Sam Feinstein

Symbolically, at least, horn blowing in Philadelphia has not ended with the passing of New Year's Day, since both the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art are proclaiming, in mid-January, two special events. The former, in staging an exhibition to celebrate its 150th Anniversary, extols the virtues of its many artists; the latter, with sculptured jewels by Dali, displays the virtuosity of one.

The first sounds its notes with justifiable resonance: "It will be a great retrospective of the history of the Academy" says its announcement, "and in addition, is expected to be one of the most comprehensive exhibitions of American art ever held in this country. Composed of a group of works by each of 25 of the most distinguished artists who have studied or taught here (none living), it will begin with its founder, Charles Willson Peale (1741-1827) and end with John Marin (1870-1953). The paintings and sculpture will come from museums and private collections throughout the country, as well as from the Academy's great permanent collection of American art. Admission is free at all times."

The Museum's announcement is relatively laconic: "The jewels, which are the property of the Catherwood Foundation, consist of 21 pieces of gold and gems. This is the first showing of the collection in America. Admission to the exhibition will be 50 cents, Mondays free." Such reticence might almost imply that, by art-beyond-craft criteria, the occasion seems suspicious rather than auspicious. Or perhaps the Museum is aware—else why the confident admission charge?—of the layman's leaps to Dali's baited dallies; like Liberace's, his name no longer needs the fanfare.

The Print Club, which celebrates later this year (its 40th anniversary is due in May), is holding its 27th annual exhibition of lithography, and, for those who wondered about this medium's lesser role in the Museum of Modern Art's recent quarter-century retrospective of printmaking, this show has its gratifying reassurances.

The toothy surface of stone apparently lends itself more readily to textural manipulation than metal, and the prints here range from a postery flatness recalling silk-screen effects to soft tonal qualities which approach those of painting. Within such technical elasticity, some question arises as to when a print is no longer a print, and Jonathan Marshall, who helped jury the show, tells me that one of the positive factors in the choice of Maxil Ballinger's decorative *I Don't Think*

*I Want to* for the Mary S. Collins prize was its remaining, recognizably, a print.

I preferred Ballinger's other, more complex-formed contribution, but certainly no one can quarrel with the choice of John von Wicht's William H. Walker memorial prize winner, *The Pole*, a handsome black and white of a simple subject organized into pictorial drama which is moving without being theatrical.

The show is not only national in scope, but includes, among the 60 works chosen from 155 entries, examples from Japan, Sweden and Scotland. It features many color prints, and the level of artistic accomplishment seems unusually high. Honorable mentions were awarded to Glen Alps, Eleanor Coen, V.K. Joydas, Jerome Kaplan and Jack Perlmutter.

At the Beryl Lush Gallery a two-man show of paintings offers contrasting interpretations of their environmental experiences by two young artists, Leroy Smith and Frances Lachman.

Smith's canvases, painted in Mexico, have that immediate visual impact which characterizes so much of Mexican picture making, with bold realistic forms simplified and staged—rather arbitrarily—as dark against light or vice versa.

Less out of gallantry to the lady than in admiration for her work I must say that Frances Lachman's paintings provided more satisfying pictorial experiences than Smith's oils. For one thing, the layers of meaning in her transformed figures and landscapes are varied and rich with evocative subtleties. Where Smith's forms are enclosed, as if outer-shelled against the observer's further search, the Lachman paintings emphasize imaginative inner revelations; their forms are gently eased out of naturalistic contexts, while retaining semblances of their objective identity, and opened to uncover those fragile, not-so-easily labelled emotional nuances which stir us subjectively. At times their color, which is nearly always muted, tends toward an overly modest grayness of tone. The recent work, however, is more strongly hued, without losing its essentially delicate lyricism.

The current duo exhibition of Barbara Crawford and Sam Feinstein at the Dublin Gallery is stimulating in revealing the fresh conceptual dimensions opened up by abstract-expressionism.

In a series of oils entitled "Water and Earth," Barbara Crawford affirms nature without depicting its outward appearances. The powerful surges of color are structured into bold, simple images that are neither tangible places nor things, but assert themselves as land and seascapes of the



Sam Feinstein: *Earth Figure*. In Philadelphia

mind. *Improvisation No. 5* and *Improvisation No. 2* are among her most satisfying and evocative interpretations. The former is the outstanding painting in the group as its formal clarity and emotional expressiveness are synthesized into vivid pictorial reality.

The charcoal drawings of the figure by Sam Feinstein are another matter. They begin with a specific situation, the body image, and then reach out for abstract plastic and symbolic values. The figure becomes only a means through which the artist probes for more penetrating human and esthetic sensibility. The earlier drawings, essentially analytical, are more closely identified with cubism, while the later ones take on greater spontaneity and intuitiveness. Here the figure is dissolved into dynamic relationships of form and space, summoning up deeper, more symbolic imagery which is brought to fuller realization in Feinstein's canvases, *Earth Figure* and *Female*. Often transcending their medium, these drawings possess in themselves a beautiful, almost painterly quality.—A.N.

## San Diego

by Donald Goodall

If there has been a cultural lag on the western seaboard, and such has been hinted in the past by emigrants from the metropolitan East, there were increasing signs this autumn that California is taking up that slack.

More trained museum people have been moving into the area and accepting positions here than ever before and their influence is being felt. Especially is this evident in the recent Charles Sheeler exhibition, which opened at the art galleries of the University of California in Los Angeles earlier this season and is currently on view (through February 10) at the Fine Arts Gallery of San Diego.

It is not that the work of Charles Sheeler, which is as well known here as elsewhere in America, has started

anything as sensational as a trend, it is simply that qualitatively the work of this major American painter has probably never been shown to better advantage. Thoughtfully selected by Frederick S. Wight, director of the galleries at UCLA, the retrospective show has 82 works in oil, miniature, conte crayon drawing and photography.

The show is esthetically rewarding, though the painting is anything but rich and juicy and at times seems predominantly cerebral. Comparing the photographs and the paintings one is reminded of the perceptive statement, attributed to the artist by Mr. Wight, "Photography is nature seen from the eye outward, painting from the eye inward." While there is no mysticism, there is pervasive spiritual visual sensation singing a hymn to man's mind, faith, and architectural genius. The style is crisp, precise, and shows a Yankee craftsmanship in the tooling of the pictures, which, in the best sense, records the nature of industrial America.

## Chicago

by Allen S. Weller

In many ways the current exhibition by 16 Chicago sculptors at the 1020 Art Center is the most important event which has yet taken place there. Contemporary sculpture is so often reduced to decorative accents in exhibitions emphasizing other media, that it is a satisfaction to see these sculptures speaking for themselves. The Chicago sculptors are represented by three or four works each, plus (in all but two cases) a drawing. The range of technique and style is great, the general level of achievement high.

If we generally think of the sculpture of mass as traditional, and the sculpture of space as more experimental and progressive, this show is certainly weighted on the conservative side. According to my rough categorization, ten of the sculptors are dealing primarily with problems of mass organization, three of them primarily with open space, one exhibits works in both categories, and two present special qualities which make it difficult to fit them into any such order. Actually, of course, such a division is only the slightest kind of indication of what is going on here.

A successful effort to make genuinely sculptural statements with directness and power is achieved by Marion Perkins, each of whose three works shows an awareness of the qualities of archaic or primitive forms, but which are by no means merely derivative. His monumental elm wood *Head* is dignified and authoritative, with a fine feeling for the character of the material and the integrity of its innate form.

Milton Horn's bronze *The Struggle* is one of the most completely three-dimensional sculptures I have ever seen. It can be mounted in any one of a number of different positions, and always composes with vigor, assaulting the surrounding space with great intensity. He shows also, in *Metamorphoses No. 2*, one of the rich walnut reliefs which he has used as architectural decorations. Egon Weiner's work is thoughtful and logically composed, and the big cast stone *Adam and Eve* shows an effective archaic style, developed with strong striding movement. In such a smaller work as *Together* he realizes a genuinely sculptural idea, though I feel that in this scale a more delicate and distinctive treatment of the bronze surface would be grateful.

Quite different is the elegant, vital, and luminous understanding of marble which Mario Ubaldi exploits. His realistic *Portrait of John Carradine* is a technical triumph in a different vein. Something of the same discriminating and aristocratic handling is shown by Marion Lukens in her highly simplified but sophisticated marble *Torso*. Albert Henselmann works in wood, iron, and concrete. His *The Bounden Time* has some strange reminiscences of Mexican forms, his *Dryad* emerges phantom-like from a tree trunk.

Eldon Danheausen presents a highly stylized and fashionably slender *Reclining Nude* in mahogany. Sylvia Shaw Judson has a nice feeling for the block, an intellectually satisfying sense of style. Freeman Schoolcraft in his limestone *Womanhood* has a mastery of some of the most fundamental aspects of traditional figure sculpture.

Among the welders, Joseph Goto again impresses with his confident technical mastery and his striking command of organic skeletal composition. His *Torso* is mature and highly vitalized. Raymond Fink is full of ideas, with lean forms which in some cases seem exaggerated and affected, but which continue to surprise us. His *Unacyclist* is indebted to Giacometti, and uses the superimposition of forms of the Italian futurists, but is at the same time clever and personal. The most monumental of the welders is Abbott Pattison, who has achieved a solidity seldom found in sculpture involving highly active space. I do not always understand the kind of abstraction which he evolves in the huge bronze *Woman Observing the World*, with its bewildering shifting between solid and mass, but the result is imposing and moving in content.

Edouard Chassaing is extraordinarily versatile in his use of material and variety of style. His *Repose*, another reclining female nude, is almost embarrassingly realistic, with its soft flesh and luxuriant forms. Yet it represents a kind of knowledge which is seldom seen today. On the other hand, his

*Centauress* combines such opposed ways of thinking, in its violent contrasts between three-dimensional form and the most attenuated linear accents, that I find it singularly lacking in artistic organization. Bunni Sovetski, in three strange wood sculptures, shows technical skill and a highly individual imagination, but also an element of willful exaggeration.

Unlike anything else in the show are the lead reliefs of Hugo Weber, pitted and scored like the surface of

continued on page 31

Marion Perkins: *Head*





## Music by Alfred Frankenstein

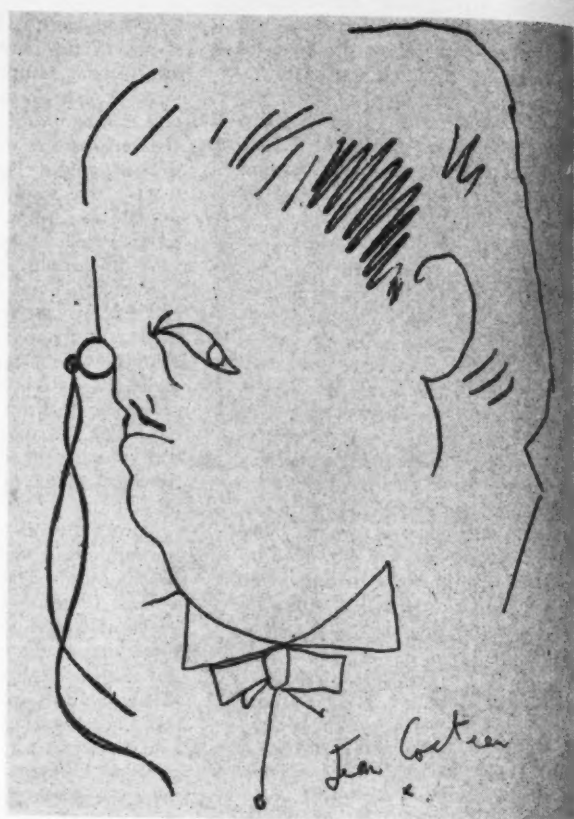
### New Ballets Cost Money

"When he entered a restaurant or a theater, with his furs, his cane, his monocle, his gloves, and his silk scarves, he was as impressive as a great ocean liner docking in port." So says Igor Markevitch of Serge Diaghilev, whose legend is lavishly celebrated in one of the most remarkable discographic releases of the current season. The Russian ballet producer lived all his life with a grand flourish, and it is fitting that the "Homage to Diaghilev" which Angel Records has just brought out to commemorate the 25th anniversary of his death should be an especially handsome, elaborate, and richly illustrated affair.

Diaghilev practiced a synthesis of painting, choreography, and music, and from this merger of three arts a fourth art—literature—has derived endless quantities of material. This is partly due to the rich, novelistic character of Diaghilev himself and his associates, but it is mainly due, one suspects, to the almost totally ephemeral character of dancing and to the relatively ephemeral character of painting when it takes the form of settings and costumes for the stage. Music is the only element of the ballet synthesis that remains forever unchanged and on tap, and reminiscent literature searches out what remains of the other two.

The reminiscent literature provided with the Angel set is extremely good. It consists of four articles, one by Markevitch on Diaghilev's personality, one by Boris Kochno on Diaghilev and the dancers, one by Émile Vuillermoz on Diaghilev and music, and one by Michel Georges-Michel on Diaghilev and the painters. There are also extensive notes by Cyril Beaumont on each of the 11 ballets represented on the records, and there are quantities of pictures, many in color, including costume plates and stage designs by Bakst, Picasso, Goncharova, and others, portrait drawings and photographs of ballet notables by many different hands, and all manner of caricatures, backstage sketches, and things of that kind; there is even a page of fancy calligraphy in the form of a special tribute to Diaghilev by Kochno, who writes English in such a beautiful arabesque hand that his manuscript has been reproduced in facsimile.

Markevitch, the boy wonder of Diaghilev's time who was going to be a great composer but turned out to be a splendid conductor instead, directs the Philharmonia Orchestra on the three excellent records. The first of his



Jean Cocteau: Serge Diaghilev

11 selections is a suite from the satiric circus ballet, *Parade*, by Erik Satie, the notes for which are illustrated with an "étude pour un buste de M. Erik Satie peinte par lui-même, avec une pensée," and the "pensée" is the most perfect piece of self-criticism ever uttered by a composer: "Je suis venu au monde très jeune dans un temps très vieux."

*Parade*, the costumes for which were done in cubist style by Picasso and were all but totally unmanageable by the dancers, represents one aspect of Diaghilev's experimentalism. Another is represented by Prokofiev's *Le Pas d'Acier*, which Markevitch here provides complete for the first time on a long-playing record. This is the machine-age ballet, whose esthetic has long since ceased to be interesting, although it was daring enough in its time. The folklore ballet is represented with three examples — Stravinsky's *Petroushka*, De Falla's *Three-Cornered Hat*, and Liadov's delightful, little-known Russian demon-piece, *Kikimora*. *Kikimora* is very short and is recorded complete; the other two are only touched upon with short excerpts.

Diaghilev loved to produce ballets in the style of the *commedia dell'arte*, and this aspect of his work is exemplified in the score of *The Good Humored Ladies*, by Domenico Scarlatti, orchestrated by Vincenzo Tommasini. Diaghilev greatly respected the so-called "classic" ballet; hence a good slice of Tchaikovsky's *Swan Lake* and one movement from the Chopin score to

*Les Sylphides*. The sensuous French tribute to pagan antiquity shows up both in Debussy's *Afternoon of a Fawn* and the first suite from Ravel's *Daphnis and Chloé*. Last of all, the French romantic ballet of the early 19th century is suggested in the Weber-Berlioz *Invitation to the Dance*, here, of course, called *Le Spectre de la Rose*.

None of this will bring back the great Diaghilev dancers — Nijinsky, Bohm, Karsavina, and the others — except in the memory of those who were lucky enough to see them, but the whole thing, with its music, its color reproductions, its portraits and tributes, does bring back something of the excitement of the Diaghilev era. Conceivably the present era of the ballet is as important, and it may be that we do not recognize that fact because we are so close to it, but somehow I doubt this; the case is quite different from that of the opera, whose devotees are always complaining that no one can sing any more.

It is significant that of the 11 ballets chosen by Markevitch to symbolize Diaghilev, only one — "Swan Lake" — was a revival, and that more than half of the scores involved were created especially for Diaghilev's use. Today we are getting too many revivals and almost no commissioned scores at all. When I pointed this out recently to a prominent choreographer the reply was "Yes, but new ballets cost money." Indeed they do, and Diaghilev's career shows that it can be money well spent.



## Nationwide Notes

### Change of Directors

Edgar Craig Schenck, director of the Albright Art Gallery in Buffalo, New York, has been appointed director of the Brooklyn Museum, effective August 1. He will succeed Charles Nagel who is leaving Brooklyn to head the City Art Museum of St. Louis.

Mr. Schenck, who was formerly director of the Honolulu Academy of Arts, is a descendant of Jans Martense Schenck Van Nydeck, who settled in Brooklyn around 1650 and whose home, one of the earliest examples of Dutch architecture intact in the New York area, is in possession of the museum. Mr. Schenck also headed the Smith College Art Gallery between 1946 and 1949, before taking his post in Buffalo.

Mr. Nagel had formerly served as a trustee and acting director of the St. Louis City Art Museum before coming to New York. In accepting the new position in St. Louis, he returns to his old home in the mid-west.

### Picabia in Chicago

The acquisition of a ten-foot square canvas by the late Francis Picabia, entitled *Ed-tonisil*, has been announced by the Art Institute of Chicago. The painting was presented to the museum by the architect Armand P. Bartos and his wife.

### Ancient Art in Boston

Several notable exhibitions of art from ancient cultures are currently on view in the Boston and Cambridge area. The Museum of Fine Arts in Boston is showing "Famous Ancient Masterpieces" from American museums. Egyptian, Mesopotamian, Greek and Roman objects are included in an installation which continues through January 30.

The Fogg Art Museum of Harvard University is showing concurrently two related exhibitions: "Ancient Art in American Private Collections" and "Hellenistic Art in Asia," the latter tracing the diffusion of Hellenistic ideals throughout the art of the East. The Fogg exhibitions continue through February 15.

### Esthetics Competition

Three cash prizes for essays in esthetics or the philosophy of art by American authors will be awarded in 1955 by the Franklin J. Matchette Foundation of New York. First prize will be \$300.00, with second and third prizes of \$200.00 and \$50.00, respectively.

The awards will be made by the editorial staff of The Journal of Aesthetics and Art Criticism, for essays on topics like the following subjects: relations between metaphysics and esthetics in contemporary philosophy; the esthetics of philosophic naturalism; American esthetics in the 19th century; trends in contemporary art as related to trends in contemporary philosophy; or similar lines of inquiry.

Essays should be addressed to Dr. Thomas Munro, editor of the Journal of Aesthetics and Art Criticism, The Cleveland Museum of Art, Cleveland 6, Ohio. Entries are due September 30, 1955.

## Record Reports

### A Star is Born

Judy Garland is overpowering in the score from her great picture. Overpowering, but a joy to listen to. Dramatic, vital, vivid, these all somehow fit her. Best numbers: *The Man That Got Away*, *Born in a Trunk*. This is possibly the season's outstanding record. (Columbia)

### Lady in the Dark

Suddenly record shops burst forth with happy news: *Lady in the Dark* is back, this time the complete score, Ann Sothern's TV version. Then, there came also a re-release of Gertrude Lawrence singing the principal songs, recorded in 1941. Sothern's record is more complete; some inimitable scenes (e.g., Liza's trial) are recorded here for the first time. . . . Both records have a place: Sothern's for production numbers, Lawrence's for the songs. Best: *My Ship*, *Jenny*, *This is New* (both Victor). The reverse of Miss Lawrence's record is *Nymph Errant*, a Cole Porter show never seen in America, but well worth knowing.

### Noel & Gertie

Then there is also this release of some great dramatic scenes Mr. Coward wrote for himself and Miss Lawrence, and some songs he composed. For a touch of the past, hear Yvonne Printemps sing *I'll Follow My Secret Heart*. (also Victor).

Ella Mae Morse, Lena Horne, Frances Faye, Billie Holiday have all come forward with new records of old favorites; Miss Horne's a collection of old pressings, the others newly recorded. This reporter appreciates most Miss Horne and Miss Faye, but this is purely personal, all four records are equal.

ly worth hearing. (Horne: Victor; Holiday: Clef; Faye and Morse: Capitol)

Folk song fans will flock to hear *Susan Reed Sings Old Airs* (Elektra), an indescribably lovely rendition of some best loved Irish and English tunes. And in a different vein, Sam Raphling's tender music for Carl Sandburg's poems, beautifully sung by Cathlene Parker. (Verity)

French songs are prominent again in new pressings by Charles Trenet and Annie Cordy, both records elegantly sung and recorded. (Angel)

Mitch Miller, bearded boss of Columbia's pop division, comes forward as Mitchell M. in the Mozart Concerto for oboe and orchestra. Whether Mitch or Mitchell, Mr. Miller is an outstanding musician. (Columbia)

Harold Rome has found a home. This eminent composer has turned pianist and singer (his own songs only), and has made two albums: one is of his output prior to this season, and the other is the score from *Fanny*, his new Broadway smash. (both Heritage)

### Jazz for People who Hate Jazz

Sweet, sophisticated swing you might call it. One number each from such great aggregations as the old Benny Goodman band; also Ellington, Berigan, Barnet, Basie, Shaw, Dorsey, etc. How could it not be good? (Victor) —S.S.

### Village Art Center

First exhibition in the new location of the Village Art Center, 39 Grove Street, is the 12th annual oil show, now on view. Inaugurating a new program of activities, including exhibitions, instruction and social events, the center has scheduled a full calendar of events for the coming season.

## Hommage à Diaghilev

MUSIC OF 11 BALLETS 3 RECORD ALBUM

Commemorating the 25th anniversary of the death of the\*  
genius of the Ballet Russe, Serge Diaghilev.

### MAGNIFICENTLY BOXED

Cover design by Gontcharova; 36-page booklet in color, printed in France, with cover by Picasso; Full-page picture Diaghilev; Ballet designs and sketches by Bakst, Picasso, Benois, Deraun, Matisse, Seroff, and others; Articles by Markevitch, Cocteau, Cyril Beaumont; Photos and informal snapshots.

PARADE (Satie) • SPECTRE DE LA ROSE (Weber) •  
L'APRÈS MIDI D'UN FAUNE (Debussy) •  
DAPHNIS ET CHLOE, SUITE 2 (Ravel) •  
SWAN LAKE (Tchaikovsky) • LES SYLPHIDES (Chopin) •  
THE GOOD HUMORED LADIES (Scriabin-Tommasini) •  
MILLER'S DANCE from THREE-CORNERED HAT (De Falla) •  
LE PAS D'ACIER (Prokofiev) • KIKIMORA (Liadov) •  
THREE DANCES FROM PETROUCHKA (Stravinsky) •

CONDUCTOR: IGOR MARKEVITCH  
PHILHARMONIA ORCHESTRA  
ANGEL ALBUM 3518 C



Drawing  
by Cocteau

Angel Records

For Complete Catalogue ask your favorite dealer or write,  
Electric & Musical Industries (U.S.) Ltd., 38 W. 48 St., New York 36, N. Y.

## Books

### In Another Country

"GEORGE GROSZ," by John I. H. Baur.  
New York, Macmillan. \$3.00.

by Alfred Werner

When, last winter, the George Grosz retrospective opened at New York's Whitney Museum, those who were familiar with this German's work wondered why the European phase of this artist was so inadequately represented, three-fourths of the show having been devoted to the paintings and drawings made here after his break with Germany in 1933. For it is difficult to deny that Grosz' most powerful work grew in the period of the Weimar Republic, when his caricatures, small in size, but every square inch filled with Daumier's wit and Goya's anger, divided the nation into two hostile camps: those fervently for Grosz and for progress, and those bitterly against him and against peace and happiness for all. It would be even more difficult to defend the Whitney Museum's choice, with its emphasis on Grosz' recent work. Often large canvases—such as *The Pit* from the Wichita Art Museum, which is about 60 x 37—are, all great effort notwithstanding, either tired echoes of a remarkable past, or, worse, slick surrenders to American magazine cover art.

Since the present book is the trade edition of the museum catalogue for the Grosz show, it inevitably reflects the philosophy underlying the selection of pictures. Mr. Baur almost apologizes for having discarded the original title, *George Grosz in America*, and for dealing with the artist's early years—doing this, we hasten to say, in much too perfunctory a manner. One must have lived in pre-Hitler Europe to appreciate what Grosz' cartoons meant to German-speaking people, not only politically, but also esthetically—like hand grenades thrown into junk shops, they caused terror in the "romantic" camp that had survived despite Die Brücke, Der Blaue Reiter, and the first World War. With Max Beckmann and Otto Dix, our artist belonged to the pioneers of Neue Sachlichkeit, or New Objectivity, political artists who tried to influence the Germany of the 20s the way Ben Shahn, Gropper and other social realists tried to stir up America's conscience in the lean years of the depression.

According to Baur, Grosz said that he never formally joined the Neue Sachlichkeit movement. Mr. Grosz protests too much—now, in America,



Grosz: *Blind Man*, 1923

he may say that he never wanted to become a caricaturist, that his hopes never lay with the masses, but his early work tells a different story. Mr. Baur refers to his famous drawing of 1927, depicting Christ, in a gas mask, nailed to the Cross, a work which caused an uproar and embroiled the artist with the courts. To this reviewer it is more significant than all the mediocre Cape Cod sand dunes and plump nudes Grosz has produced here in the last 20 years, works that even his panegyrist often prefers to excuse rather than praise. Where Grosz returned to his earlier subject matter, he is less convincing that he was in his 30s, gone is the celebrated economy of line, and there is too much detail, not wholly integrated in the overall design. His drawings, incidentally, are still tremendously superior to his water colors and oils; a good example is the ink drawing of 1936 on the book's cover showing an emaciated soldier with a gas mask on a bony horse riding through a bombardment. But these more recent drawings are less original in style than his German work, and seem strongly derived from the work of the Austrian Kubin whom Baur strangely fails to mention, while he links his hero to several old masters, Titian and Mag-nasco among them.

Mr. Baur was well aware of the danger besetting an artist in transplantation from one culture to another, but he believes that Grosz has stood the test, and that his American pictures, though, of course, entirely different from the German ones, are equal to them in quality, if not superior. We beg to differ, feeling that, with the writer Heinrich Mann and the composer Kurt Weill to whom he is spiritually related, Grosz belongs to those exiles who, in the New World, with their fires burnt out, were unable to repeat the glorious feats of yesterday.

### An Inventory of Flemish Art

"LES PRIMITIFS FLAMANDS". Corpus de la Peinture des Anciens Pays-Bas Méridionaux au XV<sup>e</sup> Siècle: III. The National Gallery, London. By Martin Davies. 2 vols. Text in English. De Sikkell, Antwerp. Each vol., \$10.

by Ulrich Weisstein

Part of a series designed ultimately to constitute a complete inventory of early Netherlandish painting from the van Eycks to Gerald David, these volumes are devoted to a detailed description of the 42 master-works by Bosch, Bouts, Campin, David, Jan van Eyck, Hugo van der Goes, Memlinc and Rogier van der Weyden owned by the National Gallery of London.

Based on the museum's official catalogue of 1945, they contain all manner of pertinent information concerning the history, iconography, provenience and state of preservation of the works in question. In no way do the statistical data compiled by Mr. Davies in collaboration with a number of Belgian technologists infringe upon Erwin Panofsky's recent exhaustive study of the period; for it is the nature of undertakings like this to keep to a minimum of externally verifiable information the critical description of the individual specimens.

Of particular interest are the numerous illustrations in full size and detail which accompany the descriptive data. A number of X-ray photographs enable the reader to perceive with his own eyes artistically motivated changes in the composition of several familiar paintings. The right hand of the donor, for instance, in Jan van Eyck's famed Arnolfini wedding portrait is shown in its original and in its adjusted final position. In the case of Rogier van der Weyden's admirable study of the *Magdalen Reading*, on the other hand, technological devices have made it possible to reconstruct part of the many-figured composition (most likely a Holy Family), other fragments of which are preserved in private collections.

New to our eyes also is the lovely composition of cranes on the reverse of a shutter by Memlinc and the drawings of nude figures on the back of Justus van Ghent's complicated Urbinesque allegory.

On the whole, however, there is nothing spectacular about the succinct description of such well-known paintings as Dirk Bouts' *Self-Portrait* of 1462, Campin's *Madonna with the Wicker-Screen* and Jan van Eyck's portraits of the *Man with a Turban*, and an unidentified *Timotheos*. It was not the intention of the editorial board of the *Centre Nationale de Recherches "Primitifs Flamands"* to put on the market another set of fast-selling monographs; in scope and method of presentation their undertaking much rather recalls the efforts of a doomed Nazi government to preserve German art treasures by way of a Kodachrome file such as had been anticipated in Richard Hamann's *Marburg Bildarchiv*. In compiling their comprehensive list, the Belgian scholars not only aspire to make their contemporaries more fully aware of an undying artistic heritage, but also endeavor to shore the precious fragments of their national art against future ruins.

## Documents continued from page 4

change itself, so that the world alters as we walk in it, so that the years of man's life measure not some small growth or rearrangement or moderation of what he learned in childhood, but a great upheaval.

What is new is that in one generation our knowledge of the natural world engulfs, upsets and complements all knowledge of the natural world before. The techniques, among which and by which we live, multiply, and ramify, so that the whole world is bound together by communication, blocked here and there by the immense synapses of political tyranny. . . .

... Never before today has the integrity of the intimate, the detailed, the true art, the integrity of craftsmanship and the preservation of what is familiar, humorous and beautiful stood in more massive contrast to the vastness of life, the greatness of the globe, the otherness of people, the otherness of ways and the all-encompassing dark.

This is a world in which each of us, knowing his limitations, knowing the evils of superficiality and the terrors of fatigue, will have to cling to what is close to him, to what he knows, to what he can do, to his friends and his tradition and his love, lest he be dissolved in a universal confusion and know nothing and love nothing. It is at the same time a world in which none of us can find hieratic pre-

scription or general sanction for any ignorance, any insensitivity, any indifference.

When a friend tells of a new discovery, we may not understand, we may not be able to listen without jeopardizing the work that is ours and closer to us; but we cannot find in a book or canon—and we should not seek—grounds for hallowing our ignorance. If a man tells us that he sees differently, or that he finds beautiful what we find ugly, we may have to leave the room, from fatigue or trouble; but that is our weakness and our default.

### *A Challenge to All Mankind*

If we must live with a perpetual sense that the world and the men in it are greater than we and too much for us, let it be the measure of our virtue that the limits of our powers correspond to some special wisdom in our choice of life, of learning or of beauty.

This balance—this perpetual, precarious, impossible balance—between the infinitely open and the intimate, this time—our twentieth century—has been long in coming; but it has come. It is, I think, for us and our children, the only way.

This is for all men. For the artist and for the scientist there is a special problem and a special hope, for in their extraordi-

narily different ways, in their lives that have increasingly divergent character, there is still a sensed bond, a sensed analogy.

Both the man of science and the man of art live always at the edge of mystery, surrounded by it; both always, as the measure of their creation, have had to do with the harmonization of what is new and what is familiar, with the balance between novelty and synthesis, with the struggle to make partial order in total chaos.

They can, in their work and in their lives, help themselves, help one another and help all men. They can make the paths that connect the villages of arts and sciences with each other, and with the world at large, the multiple, varied, precious bonds of a true and world-wide community.

This cannot be an easy life. We shall have a rugged time of it to keep our minds open and to keep them deep, to keep our sense of beauty and our ability to make it, and our occasional ability to see it, in places remote and strange and unfamiliar; we shall have a rugged time of it, all of us, in keeping these gardens in our villages, in keeping open the manifold, intricate, casual paths, to keep these flourishing in a great open windy world; but this is, as I see it, the condition of man; and in this condition we can help, because we can love one another.

## Letters continued from page 4

hibition with these words: "and quick nude sketches of the artist's son that suggest the Huck Finn in such a boy." To keep the record straight I would like to let you know that George Bellows had no son. His only children were Anne and Jean. . . .

Mrs. George Bellows  
New York, N. Y.

To the Editor:

Reference is made to your review of the City Center Group exhibition in the December 15 issue of ARTS DIGEST.

"S. B." states that "Robert Anderson and Si Lewen have qualified often enough at the Center to be called its own discoveries". Mr. Lewen has been exhibiting at the RoKo Gallery since 1947, during which time he has been included in each of our two annual group exhibitions and in a 3-man exhibition. His first one-man show was held at the gallery in November 1948 and subsequent one-man shows were given him in September 1951 and September 1953. Paintings by Mr. Lewen have been borrowed from the gallery for exhibitions by the Nebraska Art Association, The City Art Museum of St. Louis, ten museums in the Southeastern Circuit and the Museum of Modern Art.

Therefore, it is with pardonable pride that we claim Si Lewen as our "discovery."

Michael Leon Freilich  
Director, RoKo Gallery  
New York, N. Y.

To the Editor:

Kindly accept this black and white accolade! Who would have thought that it would finally be done!

An article on art by an artist in an art magazine! Saroyan's "Care to Look": Note the style, the lack of gobbledygook. Why my God, the man even understands the purpose of art! There is still such a one alive?

How did you have the courage to print it? The scholars, etc., won't they flay you? They who are our competitors rather than our judges or comrades at arms.

This sort of thing might even sell paintings! I suppose that that may be unethical but God, think of the innovation! Just think, artist, observer, collector may once again come to know just what in the blazes it's all about!

This is revolution! It could easily bring about a new renaissance! Imagine a time when painting can be discussed without the benefit of a degree that has nothing to do with painters!

Imagine a time when people would feel secure in purchasing a picture or statue simply because it "sends" them! Appallingly low brow, but stimulating eh!

You know, we've been wondering what happened to the Baudelaires, the Zolas, the Shaws and their right or wrong stimulation of an art and people. We've had the answer to our own question, of course (But they didn't have degrees, did they?), but we still thought it odd that scholars with appending initials, should be required as "go betweens" for us, when the best of us (Picasso for example) never even went to school or to damn little of it. In fact, we have asked ourselves, how to submit ourselves to modern rote education and its Orwellian thought controls and yet perform the function of sight?

I repeat, please accept this black and white accolade! It may result in a condition wherein artists will be able to earn as good a living as their critics and dealers. Anarchy, eh!

John J. Conroy,  
New York, N. Y.

### **American Watercolors Abroad**

An exhibition of American watercolors, selected by Doris Meltzer, director of the Serigraph Galleries in New York, is currently touring the provincial museums of France. The show, sponsored by the U. S. Embassy and the Action Artistique, includes work by Americans representing several recent modes of watercolor expression here. Among the artists in the group are Darrel Austin, Milton Avery, William Bazotes, Byron Browne, Charles Burchfield, George Constant, Jimmy Ernst, Ilse Getz, Balcomb Greene, Fanny Hillsmith, Hans Hofmann, Reginald Marsh, Robert Motherwell, Abraham Walkowitz and William Zorach.

The exhibition opened in November at the Salle Franklin in Bordeaux, and can be seen currently at the Musée Paul Dupuy in Toulouse, after which it will be exhibited in Dijon, Montauban, Perpignan and Narbonne.

### **Chinese Art in Minneapolis**

"The Art of the Forbidden City," an exhibition of the palace art of the 17th and 18th century Chinese Manchu Emperors, K'any Hai and Ch'ien Lung, is currently on view at the Minneapolis Institute of Arts (through Feb. 27). The objects in this display contain a broad selection of the most notable works of art and decorations with which these emperors furnished the pavilions of their walled-in capital in the heart of Peiping.

Exhibits have been drawn from the collections of the Institute itself and the William Rockhill Nelson Gallery of Art in Kansas City, where the show was installed during the summer months.



# WILDENSTEIN

An Outstanding Collection of  
Old and Modern Objects of Art

PAINTINGS  
SCULPTURE  
FURNITURE  
TAPESTRIES

19 East 64th Street, New York

13th ANNUAL EXHIBITION

# AUDUBON ARTISTS

Jan 20 thru Feb 6

at the

# NATIONAL ACADEMY

1083 Fifth Avenue • New York City

Between 89th and 90th Streets

Open daily including Sundays 1 to 6 p.m.

## Three Voices *continued from page 11*

Let us examine Picasso's *Le Violon au Café*. Far from these others in the calmness of its tension, we have two or three planes representing with variation the shape of the violin. It is given depth by vistas of flatness. Every line is thematic variation on the shape of the instrument; and as its shape is functional to the production of music, in its finality, the painting itself achieves a quality near to music, the still



Picasso: *Le Violon au Café*

vibrance of sustained, successive tones. The triangle to the left, the "S," "E," moon, recapitulate the form of the exterior and of the openings on the sounding-board. By having darkest and lightest almost side by side in the foreground, there is a sudden emphatic entrance of the eye into the picture. The rectangles, slightly suggestive of music sheets and violin stands, only intensify the form of the rounded rectangle of the instrument. This respect for the basic form reminds one of the manner in which the Egyptians created figures from the block stone, carefully retaining the original form by their subtle mastery of vertical and horizontal rigidity. Classical calm is the achievement realized when one knows that one has *seen* the painting, but first, one passes through those stages of selection which follow the amputation of nature, in which the intentional displacement of parts forces recognition of unity. (This seems a possible reason for the emotional-intellectual grip of *Guernica* and *Girl Before Mirror*.)

In Kandinsky, as we have seen him, there is little evolution, because from the beginning the objects are given emotional rather than material associations. There is tension



between implicit motion and the stillness of the viewer's experience; in Picasso, a harmony between them, with tension in a sense of "pull" among the forms or half-forms attempting to come into full realization. Each is, perhaps simply, one anatomical part struggling among or suspended with alien parts of itself. The tension of Kandinsky's two paintings is inward, toward impending collision; in Picasso, outward, pulling forth and turning about.

Perhaps—though surely it is obvious—I should add in conclusion that the "three voices" of T. S. Eliot may be applied as well to any painting, not only to the abstract. Though outside our scope now, it should succeed as well with Vermeer's calm interiors, with Michelangelo, with Gauguin—with any of those whose work is impressed without confusion and without pain upon minds somehow more readily prepared to receive them. My choice on this occasion was prompted partly by a desire to understand works of art which I, personally, do not particularly like, yet believe to be valid art. In meeting the challenge, I confess to finding an inexpressible sense of intimacy with the aloof, independent, substantially mysterious forms out of which all familiar things are created.

### Cone Collection continued from page 7

known painters of her time. It must have been a source both of regret and pride for her that as many of these painters became successful and her judgment was substantiated, she was, herself, unable to buy their later works. When she found it necessary to sell some of her paintings, however, (as in 1913, she sold to Kahnweiler three Picassos, one of them, *The Young Girl on a Ball*) she acquired a new painting as part of the transaction.

In the early Stein collection, both Matisse and Picasso were heavily represented. Gertrude had met Matisse through the purchase of *La Femme au Chapeau* which she had seen and admired at the first Autumn Salon. She bought more of his paintings, among them, the Cone collection's *Blue Nude*. When asked by casual visitors, during those early years, what it was supposed to represent, she was fond of telling the story of the janitor's little boy, who catching sight of the painting through the open door one day, had exclaimed, "Oh, la, la, what a beautiful body of a woman!" If her friendship with Matisse had been warm in the beginning, it was later somewhat compromised by her attention to Picasso, and finally dissolved when Matisse took offense from some of the gossip occurring in the pages of the "Autobiography."

With Picasso, except for minor differences of opinion, her relationship was to continue amiably all her life. In the early years when it seemed that everyone but Picasso was exhibiting, the two Steins, through their purchases, had helped to support him. And it was Gertrude who had effected the Cone purchases. It is this less public side of her that we are now, with the publication of letters and memorabilia, beginning to discover; the woman who throughout her life was to perform small acts of kindness and encouragement for men like Hartley, Gris, and Harry Phelan Gibb, painters whose careers were not marked by the phenomenal success of many of their contemporaries.

She was a woman of remarkable insights and generalities and her published writings mirror these characteristics. But her prominence was at first due to her own personal gifts and was largely associated with the new movement in painting. It was some time before she received general recognition as a writer, even the spurious journalistic recognition which she often courted and more frequently fell heir to

continued on page 33

# DUVEEN

MASTERPIECES  
OF  
PAINTING  
SCULPTURE  
PORCELAIN  
FURNITURE  
TAPESTRIES

GOTHIC • RENAISSANCE  
EIGHTEENTH CENTURY

DUVEEN BROTHERS, Inc.  
18 East 79th Street, New York 21, N. Y.

## FREE

ENAMEL-ON-COPPER  
IDEA BOOK



Now you can easily enjoy this fascinating, profitable craft . . . get professional results on your first piece. The Copper Shop's FREE Idea-Book gives you step-by-step instructions . . . lists hundreds of exclusive, imaginative copper items for your own use or resale. **No Metal Working Needed!** No tedious cutting, piercing, shaping, or forming! Spend all of your craft hours doing only the most pleasant, profitable part . . . the actual enameling. Included are:

BRACELET KITS  
EARRINGS  
PENDANTS  
COMPACTS  
CIGARETTE CASES  
PILL BOXES  
ASH TRAYS  
TIE BARS  
CUFF LINKS  
FINDINGS  
KILNS  
TOOLS  
SUPPLIES

The Copper Shop is famous for outstanding enameling ideas. Our new 1955 illustrated Idea-Book lists scores of items never before offered. Send for your copy today!

the COPPER SHOP

1812 E. 13TH ST. • DEPT. 31  
CLEVELAND 14, OHIO

# Fortnight in Review

## Constant Retrospective

George Constant's retrospective exhibition of paintings reveals him as an imaginative artist, creating an eerie world that seems to emerge from some lapidary antiquity of monumental forms, cognate with their massive architectural backgrounds. The figures of these canvases are built up of rhomboids, rectangles, truncated forms, articulated occasionally by curves, but usually by sharp linear angles. Yet curiously these sculptural figures seem infused with vitality, an inner mystic significance. In *Tower of Sleep* two heavy figures are coalesced into a compact unity, yet become an inescapable symbol of slumber. In *Embrace*, the monolithic forms suggest emotional as well as physical enfoldment.

Constant's palette of rose, pale green, soft blue is varied with broad, black contours, grayish brown textures of flesh, dark backgrounds, achieving vivid effects. There are delightful animal subjects, such as *El Toro* or the white, red-crested chickens pressed into a wedge-shaped mass of movement. There are also more realistic paintings, figure pieces, in which the forms are fluid and plastic with rhythmic contours, and early watercolors carried out with congruous relation to their subjects of landscape, still-life, figures. Perhaps, most im-

Gabriel Kohn: *Monument*



pressive of all the varied canvases is the recent *Departure of the Moon*, in which colorful circles merge into an evanescent sky in a cosmic refulgence. (Borgenicht, to Jan. 22.)—M.B.

## Sculpture Center

Lu Duble and Gabriel Kohn represent the modern abstract trend in this six man show of terra cotta sculpture. Recently working in a more abstract style, Lu Duble concentrates on bird forms. Even *Fallen Angel*, a highly expressionistic and emotional work, resembles her bird studies. The negative areas in the complex structures by Kohn play a major role. His stimulating inventiveness manifests itself most successfully in *Monument to Thomas Wolfe* and *Bull*.

Of a more academic nature, Nina Winkels' carefully executed figures are strong sculpturesque pieces. Although a heavy form, *Virgo* gracefully floats on its base. When her figures take on the cold angular stiffness of automatons, as in *Magnificat*, the warm spirituality, evident in *Madonna and Child* in spite of its monumental austerity, is lost.

The peculiar position of the figure in *Day Dreams* by Clara Fasano creates a relaxed composition. Stereotyped, trite and conveying little, her other figures do not have the same quality as this one. Outstanding in the group are Henry Rox and Henry Kreis. Rox's simple compositions are quite ingenious. The pensive study of *Arise* has a symbolic super meaning that is forceful. A certain reserve and an architectural serenity characterizes the attenuated figures by Kreis. *Girl With Dove* and *Descent from Calvary*, his latest work, are flawlessly executed. (Sculpture Center, to Feb. 4.)—C.L.F.

## Joseph Meert

Stained glass panels are included in Joseph Meert's current show of oils, and he handles both media with skill and sensibility. The colored glass pieces are fired into rich juxtaposition, or crushed into jeweled crumbs and gathered into mosaic-like encrustations which blaze and smolder in their leaded settings.

The paintings, too, often contain mosaic strokes of color, organized with a deliberation in which thinking processes qualify the artist's intuitive responses. He aims to synthesize a theme, to present its psychological significance through the pictorial structure. *Branches in the Rocks*, for instance, is made of rectangular, sunny patches, spring-colored, with thin limbs of black as their correlating veins. *Window*, on the other hand, is toned with night blues, and is lightened, as if through reflections on glass, with areas of tinged whites, patterned into larger rectilinear versions of his squarish brush stroke.

Meert's color is most effective when his black lines are used as counterpoint, rather than as outlines around the hues. In *White Motif* the black echoes around colors cut their radiance like dark boundaries crisscrossing a flowered meadow; in *Rhythm of Growth*, however, the color itself is freed, and its resulting emanation makes this canvas one of the most affecting works. (Ganso, to Feb. 5.)—S.F.



Jean Dubuffet: *Maternity*

## George L.K. Morris

The major canvas in the show is a variation on the window he designed for Saks Fifth Avenue in 1950. This one is called *14th Street Promenade*, and aside from the tunnel-like recession of the checkered pattern and the addition of strong black stress lines it is essentially an effort to resolve the window assignment on a flat plane.

The remaining canvases in this group show a similar long held preoccupation with a problem and all bear the mark of slow and carefully thought out evolution. He is simplifying his forms and if it weren't for the heavy lines of pigment criss-crossing over the static forms, one could say that he had lost his preoccupation with a sort of relief which marked his granular modulations of surface in the past.

Unfortunately this care and long study has not resulted in the kind of clarity Mr. Morris achieves in his writing about his work. The fluidity and ease of his phrasing is not apparent in these plastic statements. (Alan, to Jan. 22.)—L.G.

## French Sextet

These six French painters cannot be naively labelled a "group" or a movement, for they are so completely divergent that they confirm Malraux' statement that the artist is an individual, who escapes his epoch, its culture, any class.

Bernard Buffet's canvases present their usual dark tones, their sense of conclusive calm austerity, of fine precision. Even a skillfully adjusted relevance of still-life forms does not suggest ordinary rhythms, any more than one would expect a diatonic melody from a twelve-note scale, but strike out chords of almost sinister music.

Marcel Guerin's veritably realistic transcriptions of Paris scenes—the Sorbonne in snow; Montmartre (without the Sacre Coeur), the river quays, produce curiously an ineluctable atmosphere of Paris.

Jean Dubuffet's early canvases are surprisingly colorful and romantic, such as the graceful figures of *Musiciennes*; the majestic, Picasso suggestion of *Maternité*, or the lushness of *Tete Fleurs*. More familiar is a recent canvas, *Tete*, resembling a potato balanced on a bottle neck in a mutation of muddy, brown tones. Pierre Prevost's La

Table—comes straight out of Bonnard but the Bonnard, who resisted the seductions of color to strive for design and form. For this canvas, glowing with rich hues, gleaming with reflections, organizes all its manifold detail into an impressive totality. His *Petroler* reflects something of another intimist Vuillard.

Claude Venard's paintings mark his maturing. The rich color patterns and reflections are adroitly integrated with the solid masses of the design. A vertiginous hill side, built by contrasting, brilliant planes of color displays his innate instinct for spacing and proportion. R. Rakoff is a virtuoso in his impeccable brushing and plastic rhythms of planes. No one else, except Fantin Latour could have painted *Rose* with such exquisite textures of petals, such justice of tones. But to his technical gifts he has added a sensibility that gives his canvases poetic undertones. (Kleeman, through Jan.)—M.B.

#### Drawings at Midtown

Under the assertive title of "Good Drawing," works by several gallery regulars are on exhibition here. Not all of the exhibits qualify for this sweeping title, however. The slick, chic colored "drawings" by Paul Cadmus, and the glib sketches of Dong Kingman seem to fall into other categories. But there are several notable items included here, Emlen Etting's *Riding*, an impressive dramatic wash, done after a line by the poet Rilke, and the same artist's stark, almost cruel *Nude with Tulips*. Henry Koerner is represented here by five line drawings, several of them welcome relief from his contrived paintings. Others in the group are Isabel Bishop, Fred Nagler, Doris Rosenthal and Anatol Shulkin. (Midtown, to Jan. 22.)—H.K.

#### Mathieu

In the earliest of these canvases (which range from 1946 to 1951), Mathieu's energies are often smudgy and congested, though not without large hints for the future. His familiar mastery, however, is soon evolved, and can be brilliantly sampled in such works as *Dynasty* or *Town*. Here, against an endless void of black, sudden collisions of reds, pinks, whites spark and flicker in the darkness like some distant cosmic explosion. Happily, these torrential forces are now finely disciplined, as is evident in their assured asymmetrical placement on the canvas or the extreme lucidity of the sharp and biting line which defines rather than blurs the space around it. In other words, this group of canvases makes discernible the emergence of Mathieu's present high pictorial achievement. (Iolas, to Jan. 22.)—R.R.

#### Joseph Meierhans

Working within a chromatic cubist idiom, Meierhans achieves a variety of results. These range from the handsome *Emmas*, in which the intricacy of the parts is happily subordinated to the over-all stability of the composition, to the interpretations of the urban scene, such as *Metropolis*, which fulminate with a not invariably controlled coloristic sputtering. More successful are such landscapes as *Hillside*, with its restricted palette and subdued yet rich harmonies of rock, tree, sky. (Artists, Feb. 3 to 24.)—R.R.

#### Painters' Portraits

Three artists, David Levine, Seymour Remenick and A. A. Shikler, former students of Hans Hofmann, have joined in investigating the possibilities of a portrait style which would at once restore the representational function of the genre and validate itself as plastic expression. Their current group of pictures are life- and larger-than-life-size, mostly of each other, with a selection of small portrait sketches in oil. Of the three, Levine seems to have come closest to the intended goal: his overall composition as well as his details assert a bolder paint quality than his comrades' works, notably in his portrait of Seldon Fink. One cannot help feeling, too, that it takes a certain audacity to come out of Hofmann's atelier and approach a canvas as huge as this one with so small a brush. Still, none of these works embody those plastic assertions which rightfully occupy a place of importance in the lexicon of modernist verities. The problems posed are interesting nonetheless, and if the artists can withstand a temptation to slickness and easy dramatism — not entirely absent here — they may be able to retrieve a lost art. (Davis, to Feb. 5.)—H.K.

#### Charles Alston

These paintings possess such decisiveness of statement in their skillful adjustment of large planes and striking color patterns that their subtlety is not immediately realized. Yet their sustained textures of design are appreciably supported by the impinging of verticals on horizontals, by the convergence of oblique shapes with rounding forms, by the abrupt mingling of angles and curves. Some of the canvases, such as *Dead End*, seem to heighten the emotional tension of the figures by their physical environment. In *Warrior*, the theme is adroitly emphasized by the adumbration of armor under a complexity of detail. In only one canvas, *Symbol—1953*, does the intricacy of interwoven shapes and lines seem to lack final resolution. (John Heller, to Jan. 29.)—M.B.

#### Dorothy Sturm

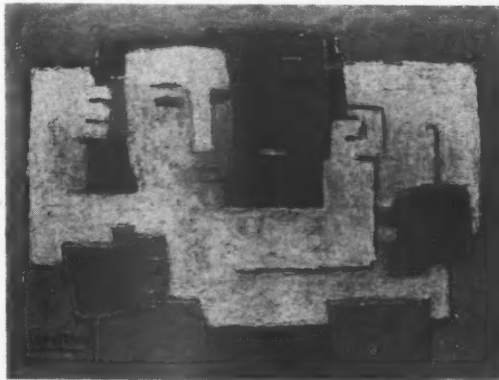
Shown recently, Dorothy Sturm's collages and ceramics shared color strengths achieved through different means. The textile collages—stitched with various materials of brilliant, often vivid colors—combine their assymetric patterns into compositions whose greatest appeal is their agreeable decorative impact; the ceramics are smaller but more evocative: colored bits of translucent glass are fused to float in freely established relationships. Stained with color, they engage the imagination with strange worlds whose fantasy is poetic and dreamlike. (Parsons.)—S.F.

#### Wallace Smith

An unhappy adjustment between end and means is disturbing in these paintings. *Summer Balcony* best illustrates this because it emphasizes the artist's obvious interest in form and abstract composition. Large areas juxtaposed unfold a dynamic composition that loses its punch because it is treated realistically with drab color and a few sailboats and flowers that somehow are incongruous with the strong lines of the design. This is probably one of his least successful, but it points out the



Henry Koerner: *The Baby*



George Constant: *Embrace*



G. L. K. Morris: *Entanglement #3*



X  
**MATHIEU**  
KOOTZ • 600 madison at 57

X  
recent paintings Jan. 17-28

**HOLLISTER**

ROBERT ROSENTHAL GALLERY

840 Broadway

New York



MARGIT

**BECK**

Jan. 17-Feb. 4

CONTEMPORARY ARTS, INC. 106 E. 57 ST., N. Y.

JOSEPH

Paintings and Stained Glass

**MEERT**

Jan. 17-Feb. 5

GANSO GALLERY • 125 EAST 57

WOLFGANG

sculpture

**BEHL**

Jan. 17-Feb. 5

Bertha Schaefer • 32 E. 57

dynastats by

RUTH

**JACOBY**

feb. 1-12

LOTTE JACOBI GALLERY

46 W. 52 ST.

PAINTINGS

**BIROLI**

catherine viviano

42 e. 57 st.

Jan. 24-Feb. 12

Watercolors 1954 Through Feb. 5

**BORDUAS**

PASSEDOIT GALLERY • 121 E. 57

**Rose Fried Gallery**

NEW ADDRESS

Jan. 10-Feb. 5 40 E 68

**SONIA DELAUNAY**

inconsistency between a desire to create and a refusal to subjugate the subject matter to a secondary position. Not as daringly designed and with a higher degree of simplicity, *Indian Church* is more pleasing. As in all his scenes there is a flatness due to little or no use of aerial perspective and an elimination of existing planes. *Figure*, a graceful and soft portrait of a girl, exhibits a superior painting technique not apparent in his others. (Argent, to Feb. 3.) —C.L.F.

**Herman Rose**

Laying on colored pigment with the loving precision of a jewel setter, Herman Rose seeks to interpret nature as did Chardin or Vermeer—not through their technique, but with that orderly patience which has given their expression poise and serenity. And he is most convincing in this exhibition when his colors remain limited in brightness: in *The City*, in *Looking Toward Highland Park*, in *Self Portrait*, the characterizations are sober with his earnest search for the enduring appearances of his subject.

When Rose attempts brighter color, as in *The Studio*, some loss of his dignified tonal balance occurs; the light areas seem slightly spotty, less integrally woven into the total color-structure of the painting. An exception here is *Folk Singer*, where the brilliant red shirt of the figure holds its place pictorially, and indicates that Rose's new departure into higher keyed hues need not contradict his basic premise. (ACA, to Jan. 29.)—S.F.

**City Center Watercolors**

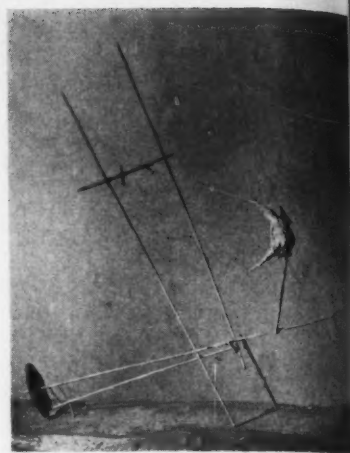
The jurors, also represented in the show, are Jimmy Ernst, Xavier Gonzalez and Robert Vickrey. Of the two watercolors entered by Bernice Feinstein, *Guitar* is particularly successful. Unlike her other entry, the color is strong and the form recognizable. She handles her material well and her work has the quality of strong poetry.

Delicate calligraphy over pale watercolors characterizes Donald Pierce's work. Free in technique and ethereal by nature, Loomis' watercolors suggest green landscapes. With haphazard calligraphy over elusive forms and lovely coloring, they hold up very well. Kupferman's *Death of a Hero* exhibits an unusual technique using fantastic blurry forms you might see in the microscopic world. Line continuity of rounded shapes and very soft coloring holds your attention in *Yellow Blouse*, a pensive study of a girl by Burnell Heisey. Among the others to be noted are *Rehearsal-Red Shoes*, a well executed detailed composition typical of the style of Coleen Browning, and Si Lewen's exciting *Barbed Wire*. (City Center, to Jan. 30.)—C.L.F.

**Group Six**

Six young artists who finished their studies at Cooper Union last year, having formed a cooperative, are holding their first show together as Group Six, Inc. They are a lively and talented company.

Jean Fraser is the only one to offer prints; her lithograph, *The Trio*, and *Jazz*, an oil, are perceptive—of the figures in action. *Jazz* does this nicely with color:



Reg Butler: *St. Catharine*

gray, green and black mingling with a red-orange-yellow background create a sense of vibration.

Irene Friedman is a spirited painter. She satisfactorily interprets the four seasons in gouache and oil and her *Clowns* are rakish and original. William Hall does abstractions in smooth, flat colors; *Towers the Sun* sensitively suggests the phototropism of a plant.

With his palette knife Robert Herald builds romantic landscapes out of sharp planes. Some are based upon actual places (*Rome, Eze-sur-mer*), others are imaginary (*Lost City*).

Eileen Mislove tends to overdo strings, labyrinthine forms, but has some quiet and subtle color harmonies in her semi-abstract style, and Berte Samuel is experimenting; there are conflicting influences in her different styles. She has a decided flair for simple, forceful compositions whether with figures (*Family*) or with fishes (*Green Depth*). (Roerich Academy of Arts, to Jan. 16.)—S.B.

**Reg Butler**

Both his formal inventiveness and his rich imagery affirm Butler's high position in the new galaxy of younger British sculptors. Maintaining, like Moore, a devotion to the human form, he most often con-

James Fosburgh: *Robert E. Sherwood*





Herman Rose: *Italian Still-Life*

ceives it in conjunction with a spidery, rectilinear network set upon a rough base, analogous to the earth, and delicately expanding outward into infinite spatial reaches. Such is the case in *Descent*, with its Icarus-like falling figure; in *Manipulator*, with its juxtaposition of the human form against a machine-like interplay of lines and voids; or perhaps most brilliantly in the *St. Catherine*, where the figure, opposed to the geometric form of the wheel, whirls vertiginously through space. For all the monumentality implied by the breadth and radiating openness of these constructions or by the heroic scale of the standing figures, they nevertheless achieve at the same time a kind of precious intimacy and reticence, which is only occasionally discarded in such a work as the *Torso*, vigorous and savage in its Picassoid anatomical inventions. (Valentin, to Feb. 5.)—R.R.

#### Joseph Sheppard

It is, of course, indisputable that the subject of a painting is negligible, if it is included in an admirable picture. Yet the canvases of Joseph Sheppard seem to disprove this truism, for while they are ably brushed with rich textures, with figures fluently modeled and effective disposition of detail, they produce an unpleasant impression. The nudes are so naked, the throngs at the Burlesque Theater so repellent, the embracing on a stairway so passionate that one agrees with the poet, "I can't mistake your meaning. It would prove me deaf and blind." There are exceptions in the large exhibition such as the sensitively rendered *Girl on the Steps*, or the charming adolescent, *Annette*, or the peaceful landscape dominated by a spreading tree, but they are exceptions to the prevailing fervid atmosphere of sensual misadventure. (Grand Central, Van. Ave., Jan. 18-29.)—M.B.

#### James Fosburgh

A former historian and lecturer at the Frick, Mr. Fosburgh's second one man showing presents a new series of his traditional, skilled and thoughtful paintings. The portrait of Robert Sherwood, a recent work, is a direct and forceful painting, as is the more tenderly felt head of Lawrence Loman. Perhaps it is the weight of classic

lore which leads the artist into beautifully painted but almost impersonal floral studies and still-lives. This is the sort of painting he knows and loves and therefore does. However, in his latest canvas *The Hudson River*, he is beginning to adventure with color and light and his brushwork is more personal, not quite so correct. It is not as successful a painting as the pearly, luminous *Summer Night*, but shows a readiness to strike out on his own. (Durlacher, to Jan. 29.)—L.G.

#### University of Mississippi

It is perhaps inevitable, in the succession of university students' exhibitions being held at this gallery, that the schools attempt to put their most polished foot for-

**JACOB HIRSCH**  
ANTIQUITIES & NUMISMATICS, Inc.  
30 West 54 Street, New York

**Works of Art:**  
EGYPTIAN — GREEK — ROMAN  
ORIENTAL  
MEDIAEVAL — RENAISSANCE  
PAINTINGS  
DRAWINGS — PRINTS

### RENT A PAINTING

FROM —  
**WILLARD GALLERY**  
23 WEST 56 • NEW YORK

822 MADISON AVE., NEW YORK

## Forum Gallery

STUDENT ARTISTS' WORK  
UNIVERSITY OF MISSISSIPPI

Through Jan. 24

UNIVERSITY OF NORTH CAROLINA

Through Feb. 17

## KNOEDLER 14 EAST 57, N. Y.

**ROLAND OUDOT**

PAINTINGS • To January 22

PAINTINGS FROM THE

**CONE COLLECTION**

OF THE BALTIMORE MUSEUM OF ART

For the Benefit of that Museum  
Jan. 24-Feb. 12

**GEORGE RICKEY**

MACHINES  
KINETIC SCULPTURES  
AND MOBILES

to Jan. 29

**JAMES LECHAY**

OILS AND  
GOUACHES

Jan. 24-Feb. 19

**KRAUSHAAR GALLERIES • 32 East 57th St., N.Y.C.**

**Rudolph Galleries**  
of Woodstock

**FANNIE BLUMBERG**

January 16-30

Coral Gables, Fla.

**THE DOWNTOWN  
GALLERY • 32 E. 51**

from Jan. 18

**S H A H N**

# NEWHOUSE

GALLERIES, INC.

Established 1878

## Fine Paintings

New Paintings by  
ANGNA ENTERS  
Jan. 29-Feb. 12

15 EAST 57th STREET  
NEW YORK

tatsuhiko

paintings

# HEIMA

jan 24-feb. 12

PERIDOT 820 Madison Ave.  
at 68 St.

# HARTLEY

Abstracts

MARSHA JACKSON GALLERY

22 East 66th Street, New York

Thru Feb. 5

# REG BUTLER

SCULPTURE and DRAWINGS

CURT VALENTIN  
GALLERY 32 E. 57

# MAY STEVENS

January 15-February 9

GALERIE MODERNE

49 West 53rd Street

Paintings

NANCY

# SINGER

Jan. 17-29

WELLONS GALLERY

70 E. 56 St. N. Y. 22

BORIS

Thru Jan. 29

# MARGO

• paintings and sculpture  
in a new medium

BETTY PARSONS

GALLERY • 15 E. 57 ST., N. Y. C.

PAINTINGS

# KUBACH

January 17-29

PANORAS • 62 West 56 Street

ward: to exhibit what is less "student" work and more those finished products which echo the styles in professional exhibitions. This show is no exception; its paintings, sculpture and prints result from the sensitive responses of students to current vogues in art, giving little indication of their own groping toward a less art-conditioned imagery.

They are, nevertheless, interesting indications in the spread of non-representational expression; most of the pieces are abstract, with some excellent examples in George Wardlaw's paintings and sculpture, which use open forms to create volumes in space, Helen Sue Callahan's dripping foliage-form canvases, and Warren Dennis' relatively figurative paintings and abstract sculpture. A small realistic *Negro Cabin*, almost shyly drawn in pen and ink by Cynthia Parham, emerges, in its more personal utterance, as a refreshing note among the show's immediately impressive but eclectic statements. (Forum, to Jan. 24.)—S.F.

## Borduas

After his highly successful oil show last year, the Canadian, Borduas, now appears with a group of delicate, zestful watercolors. One, *Baisers Perdus*, has already been purchased by the Carnegie Institute and it would be surprising if these spontaneous works are not met with a show of enthusiasm comparable to his oils. The technique is as fluid as watercolor should be. In some, like *Groupement d'Aiguilles* and *Buisson*, their charm lies in the shock of accident, the split second capture of ink and paint flung from the brush. In others, subtle bands of color are woven in and out of each other into harmonious and pleasing patterns. *Le Legend du Hibou* and *La Guignolee* are proof of the artist's control as well as his taste. However, they also give the measure of something lacking in the spots and splash technique. (This is not said derogatively.) There arises the question of spontaneity for its own sake. Something more is necessary to give weight to an exercise of air-borne color spots caught on paper. The mysterious quotient of the reason-why exists for non-objective work, and the lucky accident, the tasteful choice, leaves something to be desired. (Passedoit, to Feb. 5.)—L.G.

## Remo Farruggio

Nature through Farruggio's eyes takes on poetic, sometimes mysterious dimensions in which the artist makes no attempt to delineate its external guise. He seeks instead an intuitive rapport with his subject-matter—predominately landscapes—that will wed his inner and outer vision. A wedding that casts its most romantic and lyrical spell happens in the two paintings, *Tualapan Valley* and *Spring*, whose beauty lies in delicate color sensibility and simplicity of means. *Spring* is the highpoint of the show as Farruggio has structured evocative abstract shapes into a sensitive and plastic color poem. Occasionally, Farruggio's use of line is a disturbing, decorative note in his paintings, as it functions too much as an arbitrary drawing element unintegrated with his color-forms. Otherwise Farruggio appears to be an extremely disciplined and subtle recorder of his perceptions of nature. (RoKo, to Jan. 26.)—A.N.



Remo Farruggio: *Gina*

## Frederic Taubes

Marking his 25th year in America is this exhibition of 33 oils by Frederic Taubes done during the last two years. He continues to apply to landscapes, figure studies, still-lives and classical subjects a rich palette and a lively facility of the brush.

The Capriccio series (there are six), almost a pastiche of Berman's romantic approach to classical architecture, demonstrates Taubes' traits in a playful mood. Italian buildings, equine monuments, statuesque figures, extreme perspectives, absurd skies are capriciously posed together, the quick accents and outlines of these sketches giving the scenes a Guardsesque flavor.

More sober are his large Biblical studies, *Saul*, *Bathsheba*, *Suzanna*. Of these, *Saul* is the most expressive of its theme. There is a constant idiom of circled red flesh tones against a dark green background in almost all the figure studies as well as in Taubes' gracefully mannerist version of *Apollo and Daphne*. In landscape, too, there is this mannerist tendency; he extracts heavily dramatic forms from nature (*The Twin Rocks*, *The Rock*) or exaggerated perspectives (*Thousand Lakes*, *The Coast*). Perhaps in the few small studies of grasses and flowers the artist's accomplishments are most happily fused with his sensibilities. *Summer* suggests the sounds of grasshoppers among the roots and the attraction of blossoms to the bumblebee. (AAA, to Jan. 22.)—S.B.

## Ida Fischer

These small collages (if they may be called that) are distinguished by the audacity and variety of the materials used, which range from teeth to fragments of a teacup. Although at times they look like uninvited exercises in textural manipulation, they are almost always attractive. At their best, they offer the pleasurable surprising



and evocative discoveries of bits of familiar objects, like glimmers of old memories. Such is the case in the Pompeii scene or in *Under Ground*, with its hidden striations of pebbles and wires. (Hansa, Jan. 17 to Feb. 6.)—R.R.

### Wolfgang Behl

It is unfortunate that the hydra-stone sculpture of Wolfgang Behl cannot all be exhibited cast in bronze, for the material in which Behl composes these gentle, elongated figures possesses a cold and colorless quality. The one small bronze of a woman's figure in the show makes this difference all too apparent. The bronze surface, with its rich patina and rutted agedness enhances this little figure with archaic drama. Several groupings of figures are characterized by simple, flat planes flowing into forms of quiet and sentimental gesture. Behl's unadorned sculpture shapings omit complex detail or posture and gain a somewhat lyrical and classical grace. Much more Germanic and expressionistic, the ink drawings of Behl executed on rice paper impress one with their authority and powerful but subtle emotion. (B. Schaffer, Jan. 17 to Feb. 5.)—A.N.

### Allen Kubach

Although there are some among the 14 oils in this first show which might better have been left in the studio as private exercises,

Paul Borduas: *Buisson*



Frederic Taubes: *Saul*



and others in which a good design is half blotted away by a large area of uncertainty, of muddled colors, a canvas like *City Structures* shows a feeling for shape and mass. *Storm at Dusk* has a convincing somber mood and *Gothic Structure*, an abstract of vertical forms with streaks of dark and touches of red and gold emergent from the dominant rose-gray, is a very interesting work. (Panoras, to Jan. 29.)—S.B.

### Edwin Keiffer

Strongly, at times strikingly painted, Edwin Keiffer's canvases range through a relative dismembering of objects into dancing placements of color on strips of pasted papers, as in *Still Life*, through more conventional use of collage in *Fish*, and dramatic objectifying of subject matter, such as the silhouette forms in *Field of Corn*.

All are interpreted with an imaginative insight and vigorous patterning into simple, direct statements. (Perdama, to Feb. 1.)—S.F.

### Margit Beck

In both figure and landscape subjects, Miss Beck revels in color, making angular jigsaw patterns in the backgrounds of *The Clowns*; in her *Still Life* using the most striking contrasts, applying paint with the palette knife so that the flowers are brilliant and unsubstantial bursts of orange amid a prism of a room.

Most of the figures are religious: *Moses*, *The Prophet*, *At Prayer*; the last, a small sketch, is the most restrained. In her first one-man show, Miss Beck applies genuine painting ability to some traditional subject matter. Her tendency (more marked with figures) to treasure "purple passages" to the detriment of the whole picture will probably lessen as she gives deeper consideration to her own attitudes toward her material. (Contemporary Arts, to Feb. 4.)—S.B.

### May Stevens

The subject matter of May Stevens' paintings—boys with kites, a girl with pigeons, a mother and child—are handled decoratively, but treated with such affection that their flatness does not cool their human warmth.

Miss Stevens' colors move away from color into gray tonalities, with browns, tans and occasionally deep blue areas lending visual strength. Her pigment, too, in its varied thickness, lends substance and nuance to interpretations which manage to avoid illustrative and postery effects. (Galerie Moderne, to Feb. 9.)—S.F.

### Rudolph Weissauer

That linoleum cuts may be used seriously—and subtly—the artist demonstrates in his first New York show. His three versions of *Turn in the Road* take the theme representationally in black and white and also in color; and more abstractly, in blue and orange of stronger intensities.

In gouaches this German artist offers some lovely fantasies. He has Munch's way of using swirls and luminous color to animate currents of atmosphere and light but his subjects are for the most part tender romantic scenes and childhood lyrics. Especially appealing are *Evening Promenade on the Bridge*, *River Embankment*, and *Children in the Woods*. (Artists to Feb. 3.)—S.B.



### PORTRAITS, INC. PORTRAIT CENTER OF AMERICA

Your choice of today's  
foremost portrait painters

136 EAST 57th STREET, NEW YORK  
LOIS SHAW • HELEN APPLETON READ

D. LEVINE — S. REMENICK — A. A. SHIKIER  
**PAINTERS' PORTRAITS**  
DAVIS GALLERIES  
Jan. 14-Feb. 5 231 E. 60 St.

DR. JACOB R.  
**SCHWARTZ**  
Paintings and Sculpture Jan. 17-29  
**Ward Eggleston Galleries**  
969 Madison Avenue (at 76th Street)

IDA First Exhibition  
**KAPPELER**  
Through Feb. 4  
barzansky galleries  
664 madison ave., bet. 60-61 sts.

THEODOR Gouaches  
**WERNER**  
Jan. 24-Feb. 12  
grace borgenicht gallery  
61 EAST 57

**EARL STENDAHL**  
Ancient American Art  
Modern French Paintings  
7055 HILLSIDE AVE., LOS ANGELES 28

Thru Jan. 29  
**CHARLES ALSTON**  
PAINTINGS • GOUCHES  
john heller GALLERY  
63 East 57



NEW PAINTINGS BY  
JACQUES

**ZUCKER**

thru Jan. 22

**MILCH** GALLERIES  
55 E. 57, N. Y.

Oils by WALLACE HERNDON

**SMITH**

Jan. 17-Feb. 5

**ARGENT GALLERY**  
Delmonico Hotel, Entrance 67 E. 59 St.

EUGENIA  
**ZUNDEL**  
Paintings • Drawings  
Jan. 22-Feb. 10

PETER COOPER • 313 W. 53, N. Y.

**FRENCH  
MODERNS**

VAN DIEMEN-LILIENFELD  
GALLERIES • 21 E. 57 ST., N. Y. C.

 **Caravan  
Gallery**  
132 East 85 St.

**TWO KENTUCKY ARTISTS**

Jan. 30-Feb. 19

*Variations on New York*

**LEHMAN**

Jan. 24-Feb. 12

**HARRY SALPETER GALLERY**  
42 EAST 57 ST., N. Y.

PAINTINGS BY  
JOSEPH SHERLY

**SHEPPARD**

Jan. 18-29

**Grand Central Art Galleries, Inc.**  
15 Vanderbilt Ave., N. Y. C.

## George Rickey

Surely the gayest show on 57th Street is this collection of rotating, dancing, witty mobiles. He divides them into three classes: machines, kinetic sculpture and mobiles and only in the latter are the works approached solely in terms of beauty in motion. The others have their root in a comment or an idea, such as his delightful *Flag Waving Machine*, and the colorful array of bobbing discs called *Cocktail Party*. *Heirarchy* and *Space Churn* are more serious statements on a scientific or engineering level, as are the two linear studies of the UN building.

Despite the similarity in technique to Calder in *Aspen* and *Silverplume* you have no inkling of imitation. Mr. Rickey's personality and viewpoint are stamped on everything he does. The whirling, wagging world he creates has the impact of great skill and taste combined with a healthy intelligence and bright spirit. (Kraushaar, to Jan. 29.)—L.G.

## Peter Ruta

With a chalky, muted palette and a granular paint surface, Ruta paints what might be called neo-romantic still-lives. His plants and fruits are presented as the enigmatic remains of a new unpeopled and desolate realm, discarded and unseen. While these poetic inventions rely heavily on Leonid and Berman, they nevertheless strike an authentic, personal note. (Iolas, to Jan. 5.)—R.R.

## Karl Langenbacher

This German artist, trained as an engineer, does spare, clean prints with a sure sense of design. A woodcut, *Langen*, combines a critical wiry, black line with grainy-textured colors; *Lithograph 14* places two isolated figures and a curious cloud shape against a broad field of almost uncompromising black. *Kunstmuseum* is the most striking woodcut with its vibrant combination of rose-tan and blue-green and its shapes suggestive of the eclectic sort of building that is usually an art museum. (Wittenborn, to Jan. 29.)—S.B.

## Roloff Beny

Roloff Beny's latest exhibition reveals even further the extraordinary virtuosity of this well-known graphic artist. Whether it be watercolors, drawings or graphics, Beny's highly disciplined sensibility creates works of beauty and refinement—so much so that the question arises at what point might sheer technical grasp and values deter from the total statement the artist wishes to make. Technical needs must be subordinate to the pictorial idea as well as develop organically out of it. Some of Beny's watercolors and drawings have too self-conscious a concern with the means and come dangerously close to decoration. His constant technical elaboration while producing interesting textural effects results in fussiness and unessential surface complexity. In the watercolor, *Spring Storm*, Beny's conceptual idea transcends the means and is liberated to function in a painterly sense, rather than as intricate drawing supplemented by color. The graphics, done in 1946 and 1947, are the best in the show. It is a medium that best displays and contains Beny's sensitivity to line and shape: a sensitivity that lends these works dignity and eloquence as line and form find simplicity of expression and sound plastic function. (Contemporaries, to Jan. 22.)—

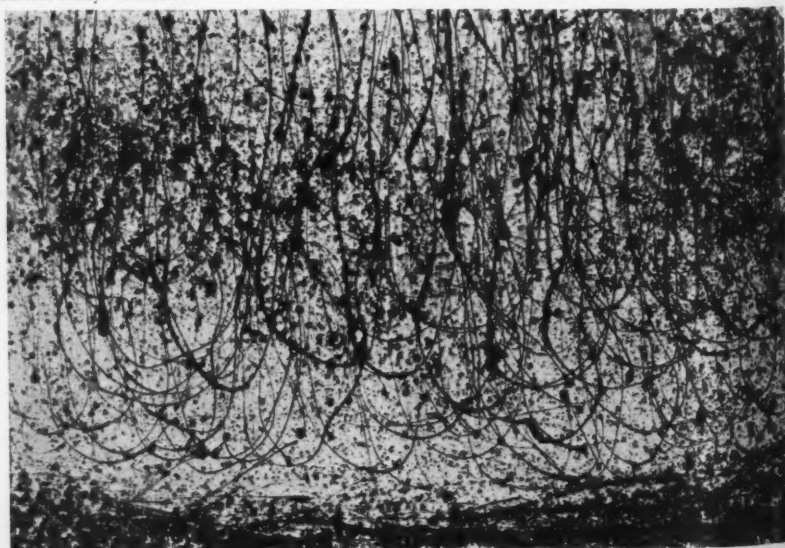
A.N.

## Pen and Brush Group

Grace Bliss Stewart's *Field Flowers*, first prize-winner in this exhibition of watercolors, exemplifies the prevailing tone of the group: a traditional use of color and drawing applied to a traditional subject unburdened by contemporary stylistic insights. There are several works which are outside this manner, however. Among them are Virginia Wise's *Rhythm of the Lillies*, Gilberta D. Goodwin's *Vermont Landscape*, which aspires to a Marin-like image, and Laura E. Lock's *The Wishing Well*, an abstraction in which enamel is dripped à la Pollock over a watercolor surface. (Pen and Brush, to Jan. 24.)—

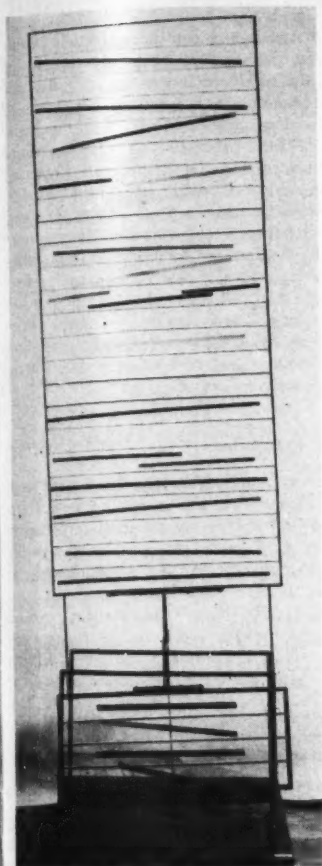
H.K.

Roloff Beny: *Untitled*



als even  
of this  
er it be  
Beny's  
es work  
n so that  
at might  
ter from  
ishes to  
subordi-  
develop  
ny's wa-  
self-con-  
and come  
His con-  
roducing  
in fusi-  
exity. In  
ny's con-  
s and is  
rly some,  
supple-  
done in  
the show.  
and con-  
d shape:  
s dignity  
find sim-  
d plastic  
n. 22.)—  
A.N.

ers, first  
of water-  
g tone of  
color and  
al subject  
istic in-  
which are  
Among  
m of the  
Vermont  
Marin-like  
Wishing  
enamel is  
watercolor  
n. 24.)—  
H.K.



George Rickey: *U. N. #2*

#### Barone Group

The foreign influence in the group is largely geographical, the topics ranging from Mascolo's woodcuts of village life in Ischia to Robert Steed's web-like screening of Canadian forests. A. Jabu handles enamel as if it were paint flowing directly from the tube and if it were not for the Byzantine touch in his *Adoration of the Magi* he would have arrived at something more than a clever modernization of an ancient technique.

Nino Falanga's oils are low toned treatments of Capri's arched passageways which for all their receding perspectives and enclosed spaces lack conviction and depth.

Barbara Pepper's woodcuts are workmanlike treatments of Italian scenes. (Barone, to Jan. 3.)—L.G.

#### Paul Hollister

There are some interesting suggestions and a variety of ideas among these 35 paintings, most of them done in a sketchy manner with combined mediums (oil, casein, and india ink). The fundamental approach derives from John Marin's insights into force and balance in nature. In these works the effect is more toward pattern and montage than a *mystique* and is most successful when it proceeds from specific architectural forms, a New England church or French cathedrals.

Gothic geometry provides a lively analysis in different canvases, in one, buttresses; in another, keyed dramatically by black, red and purple, the mitre-like outlines of the windows.

*Young Africa* brings a pleasant optimism to its theme, and *Winter Choirs*, the most developed landscape, plays upon the contrasts between ice and branches and reflections of gray and green. (Rosenthal, to Jan. 28.)—S.B.

#### Robert Emmett Mueller

A former student of engineering, Mueller seems to paint in revolt against rigid symmetries, and his forms, rather than being straight, curve into handsome, rococo-patterned calligraphic blacks against broad areas of other colors.

In several instances, the first impact—that of a decorative flatness devoid of more profound connotations—is also a lasting one, but when Mueller's imagery transcends this character, as in *Passion Pattern* and the labyrinthian *Troy Town*, an emotional depth enhances their pictorial content. (Jacobi, to Jan. 29.)—S.F.

#### Dain and Luman-Dain

Robert Dain shows a selection of paintings in the abstract expressionist mode, specifically influenced by recent ventures of Motherwell and de Kooning. It is the former's vision that is particularly recreated in Dain's *Collage*, in color as well as form. Other influences are also in evidence, and though the work has a certain forcefulness in local details, it asserts no clear voice of its own.

Alexandra Luman-Dain also shows work in this mode, as well as some pictures in a figurative expressionist manner. She works on smaller canvases, employs a larger variety of color, and designs her surfaces with a greater rash of detail. Though the selection as a whole gives one a slight feeling of incoherence, the painting entitled *Honesty Leaves* is a very beautiful work. (Parma, to Feb. 7.)—H.K.

#### French Group

Paintings by Lapique and Tal Coat are among the more impressive efforts in a selection of contemporary French works which fail to represent the current scene in Paris at anything approximating its actual interest. Lapique's *Les Deux Acteurs* is an amusing, decorative piece, and the single example from Tal Coat is executed with whimsical Picassoisms. Others in the group are Montané, de Gallard, Despierre and Venard. (Gallery 75, Jan. 11-Feb. 26.)—H.K.

#### Eugenia Zundel

In general, these paintings deal with the familiar plight of the urban dweller, who is shown lonely and harassed—and often with a keen sense of caricature—against the impersonal, vertical heights of the cityscape. If the colors of these fantastic metropolises are often strident and lurid, at least they are in keeping with the avowed artificiality of the subject. By contrast, some of the smaller pieces, such as *At the Bar*, are more agreeable visually, if more derivative in their strong overtones of Lautrec and the early Picasso. (Peter Cooper, Jan. 22 to Feb. 10.)—R.R.

#### Paintings for Rent

Almost 20 years ago this gallery announced a rental plan for works of art,

## NEW SCHOOL

66 West 12th Street, N. Y. 11

# ART

#### Fine Arts

EGAS  
Art Director

LEVI  
TONEY  
SCHANKER  
FRASCONI  
EICHENBERG  
BACON  
PASCUAL  
GROSS  
LIPTON  
BRACH  
MARCUS  
ROSE

#### Applied Arts

ABBOTT  
BRODOVITCH  
BREITENBACH  
SEGEL  
VAN HALL

SPRING TERM STARTS FEB. 7  
ASK FOR CATALOG — OR 5-2700

## O'HARA WATERCOLOR COURSES

Florida—To March 11  
Charlotte, N. C.—March 13-19  
Washington, D.C.—April 4-May 14  
Write Mrs. Elliot O'Hara, 2025 O St., N. W.  
Washington 6, D. C.

the HARTFORD ART SCHOOL  
painting • graphic arts  
sculpture • advertising art  
Diploma and B.F.A. Degree  
25 ATHENEUM SQUARE NORTH  
HARTFORD 3, CONNECTICUT

MAY to OCTOBER **PAINT IN ITALY**  
POSITANO ART WORKSHOP  
on the Mediterranean near Amalfi and Capri  
PAINTING — SCULPTURE — APPLIED ARTS  
\$55 Weekly — For tuition, residence & meals  
in modern hotel overlooking the sea.  
Transmarine Art Dept.  
500 Fifth Ave., N. Y. 36, OX 5-4450

UNIVERSITY OF DENVER  
School of Art  
Degrees in Art Education, Advertising  
Design, Interior Design, History of Art,  
Painting and Ceramics.  
For catalog, write: Vance Kirkland,  
Director, Dept. A-4,  
University of Denver • Denver 2, Colo.

**NORTON GALLERY AND SCHOOL OF ART**  
WEST PALM BEACH, FLA.  
Classes for adults & children,  
for advanced students & beginners.  
Prospectus on request

**ARTS digest**  
20 Issues — One Year  
Only \$5.00  
Subscribe **NOW**



## FAMOUS ARTISTS teach at the ART STUDENTS LEAGUE OF N. Y.

which offers the most direct approach to a professional career in the fine or the applied arts. Now in its seventy-ninth year, its roster of past students contains more distinguished names than that of any other art school.

No entrance requirements. Tuition by the month. Registration at any time. Three sessions daily as well as special one-evening-a-week classes. Approved for veterans under P.L. 16 and 346. On Saturdays—special classes for children and adults.

Write or phone for  
free catalogue to  
Stewart Klonis, Director  
215 W. 57th St., N.Y.C. Circle 7-4510

## INSTITUTE OF DESIGN

OF ILLINOIS INSTITUTE  
OF TECHNOLOGY

B.S. and M.S.  
Degree COURSES  
in PRODUCT  
DESIGN  
VISUAL  
DESIGN (adv. etc.)  
PHOTOGRAPHY  
ART  
EDUCATION  
(M.S. only)

WRITE FOR CATALOG G

Day and Evening Classes begin February 14, 1955. Registration: February 7 to 11, 1:00 to 8:00 P.M.

632 N. Dearborn St., Chicago 10, Illinois

## ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY ST. LOUIS, MO.



Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts, Teacher Training Course, BOTC. Students may live in supervised residences and enjoy many University activities.

Write for Bulletins

Kenneth A. Hudson, Director, Room 29

## CLEVELAND Institute of Art

PROFESSIONAL  
TRAINING catalogue  
11441 JUNIPER RD.  
CLEVELAND 6, OHIO

## BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Professional training in Drawing, Graphic Arts, Paintings, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Also Evening School. Russell T. Smith, Head of the School, 230 The Fenway, Boston 15, Mass.

## JOHN HERRON ART SCHOOL

INDIANAPOLIS, INDIANA  
Painting, Sculpture, Commercial Art, Teachers' Training  
Confers B.F.A., M.F.A. and B.A.E. Degrees.  
• DONALD M. MATTISON, Director •

and has continued this policy since then without emphasizing it as a special feature.

With the current stimulus given to the idea by the lending libraries of museums in various parts of the country, this exhibition re-states the gallery's original premise: for new collectors who can avoid, through renting, expensive mistakes in purchases by tastes not yet fully formed, and for growing numbers who would like to enjoy works which they cannot afford to buy, the plan (which deducts the rental fee if a purchase occurs) is an admirable solution.

This exhibition includes paintings in oil and watercolor by Mark Tobey (his small *Fragment of Peace* is especially appealing), romantic and texturally suggestive paintings by Douglas Lockwood, a poetic *Bird*, by Morris Graves, which is less mannered than some of his interpretations, and examples by Norman Lewis, Charles Seliger, Thurloe Conolly, William Seitz, and other gallery regulars. (Willard, to Feb. 5.)—S.F.



Darrel Austin: *Swamp Beast*

### Darrel Austin

Mr. Austin has been talked about as an American Rousseau and mystic qualities read into his Renaissance-Hudson River School backgrounds behind the heads of pale ladies with shadowed eyes. However, in this show which covers 20 years of his work it is still the regal lions who dominate the walls. The black bull charging across the swamps he uses in so many of his paintings is ineffective and the early religious figure groupings have none of the reverence with which the lions are treated. These creatures with their arrogant eyes and weighty paws, surrounded by cubs or sitting in the marshes alone, seem to possess the blend of grace and threat which makes this work sometimes quite disturbing. In them, Mr. Austin may have come closer to what he is driving at than in the other more explicitly symbolic paintings. (Perls, to Jan. 29.)—L.G.

### George Ortman

Born in 1926, George Ortman is having a first showing of his steel engravings in New York. Among some 15 examples, his style is semi-abstract; he uses staccato, jagged lines and scratchy shadings as well as some occasional enclosed forms. *Sounds* contains a kind of explosion in this idiom. No shape, however, is quite decisive, nor does the medium seem to be developed beyond an elementary nakedness. At best these markings achieve some suggestive areas (*Circus*, *Landscape*), but none of these in a manner that is entirely coherent and convincing. (Wittenborn, Feb. 1-26.)—S.B.

### Jacob Schwartz

For a practicing dentist and author of several books on dentistry, Jacob Schwartz has led an amazingly productive artistic life. His first one-man exhibition of oils, pen and ink drawings, etchings and sculpture abundantly indicates this. Of his varied inclusions the ivory sculpture, executed with a dentist drill and great technical skill, is of most interest. They are sometimes intricate and complex statements of delicate and painstaking craftsmanship. The most professionally competent and rewarding works are the etchings which possess a sincere, expressive drama. Much of the show, however, succumbs to sheer illustration and object adulation. (Ward Eggleston, to Jan. 29.)—A.N.

### Ida Kappeler

Pastoral in mood, quietly reticent, the landscapes and still-lives in Ida Kappeler's first New York solo are painted in unpretentious grays and tans, and, in the earlier works, are more or less literal documentations of places and things seen.

Gradually her development toward greater breadth and freedom become evident in this show, and the latest canvases are beautifully realized interpretations of her subject matter. (Barzansky, to Jan. 24-Feb. 4.)—S.F.

### Joseph Kapfenberger

A recent first one-man show of sculpture which included a large, sensitively rendered head of Lincoln in bronze, and various subjects in plaster and stone, interpreted as symbolic allegories, outstanding among them being the multi-figured *Mother Earth*. (Kottler.)—S.F.

### Schanker and Rasz

Louis Schanker's woodcuts and Andre Rasz' etchings are vehicles for two very different kinds of artistic expression. Schanker creates a dynamic world of pattern, color and form which are lyrical, abstract compositions. They are frequently contrived out of stylized hieroglyphs, suggestive of natural forms in action and based upon rhythms

### Jacob Schwartz: Ivory Sculpture



hor of terr  
rtz has le  
c life. His  
s, pen and  
sculpture  
his varied  
executed  
technical  
are some-  
tements of  
friendship  
ent and re-  
ings which  
ma. Much  
os to sheer  
n. (Ware)

and movement inherent in the subject. The luscious dark colors of his earlier works and the more strident, yet still carefully balanced, colors of his more recent works, combined with rich textural effects, contribute to the dynamic expressiveness of his prints.

Rasz' epic themes, primarily religious and mythological subjects, have an austerity and emotional depth which are charged with expressive energy. In contrast to Schanker's works, black and white predominate. They are executed with a linear technique and simple violent contrasts of darks which create powerful forms. (New York Public Library, through Feb. 15.)—A.S.

## Chicago *continued from page 15*

a dead planet, strangely evocative of age and distance. In a sense, they seem to break down the boundaries between exposition and exploration in a manner which is peculiarly characteristic of our times.

Cosmo Campoli has also responded to the ruthless directness of primitive art. He is one of a number of sculptors who at the moment is fascinated with the motif of huge open cavernous mouths, which seem to lead us back into primeval space—but an enclosed and rigidly bounded space. His lead *Jonah and the Whale* and concrete *Bird Mother* both develop this unusual theme in a distinctly original manner. I respect his seriousness and his willingness to create forms which are dictated by a deep feeling for content, though it seems to me that in the bronze *Birth of Death* he has lost sight of formal considerations in an over-intense desire to convey profound emotion.

### Five Americans

The Art Institute of Chicago has announced the following purchases from its recent 61st American Annual exhibition: *The Trial* by Jack Levine, *Collapse* by Corrado Marca-Relli, *Construction after the*

Jack Levine: *The Trial*



*Enjoyment of a Mulberry Tree* by Harry Bertoia, *Family Tree* by Joseph Goto, and *Whaler of Nantucket* by Theodore Roszak.

### Documentary Slides

A new slide series, set up on a subscription basis, which documents contemporary exhibitions in the New York galleries has been established by Kyle R. Morris. Covering the first half of the current exhibition season, 60 Kodachrome slides, 2 x 2, are being delivered to subscribers to the service, with a second group of slides, covering the period from January to June, due in early summer.

Each slide made in the gallery at the time of an exhibition is an original and is presented to the subscriber with complete data concerning the artist: title of work, year, medium, size, dealer, along with biographical facts included in a supplement offered with the slide service.

For further information write to Kyle R. Morris, 21 Perry Street, New York 14, N. Y.

### Who's News

Prof. Harold B. McEldowney, head of the department of architecture and art of the University of Illinois in Chicago was appointed to American Institute of Architects' committee on awards and scholarships. . . John Walden Myer, director of the Museum of the City of New York, completed his 25th year in that position recently. Alfred H. Holbrook, director of the Georgia Museum of Fine Arts, Athens, Georgia, was married on December 3 to Mrs. Thomas A. Early.

### Dukes d'Arenberg Collection

An exhibition of engravings from the celebrated collection of the Dukes d'Arenberg, including important examples of Durer, Mantegna, Lucas van Leyden and others, goes on exhibition at the Jacques Seligmann Gallery on January 17. The show, which continues through February 5, will be reviewed in the February number of ARTS DIGEST.

### Auction Calendar

January 27-28, 1:45 P.M. Parke-Bernet Galleries. Chinese furniture, pewter lamps, jades, pottery, etc. From the collection of Dr. George N. Kates & others. Exhibition from January 22.

January 29, 1:45 P.M. Parke-Bernet Galleries. English and French furniture, Georgian silver, oriental rugs, etc. From the estate of the late Rosalind S. Mullaney & others. Exhibition from January 22.

January 31-February 5, starting at 10:00 A.M. each day, on the premises of John Wanamaker, New York Store. Auction conducted by the Parke-Bernet Galleries. Antique furniture, decorative objects, china and glass, silver and miscellaneous household objects. Exhibition from January 27.

**Send for CATALOG**  
Enclose 10c to cover cost of mailing  
Dealers, Schools  
Simply order on Business Stationery

A Single Source for All Art & Drafting Supplies  
FAIR PRICES SINCE 1868  
**E. H. & A. C. FRIEDRICH CO.**  
DEPT. AD 140 SULLIVAN ST. NEW YORK 12, N. Y.

**JOSEPH MAYER CO., INC.**  
5 Union Square New York  
"Everything for the Artist"

**FILMS**

**DONG KINGMAN**  
"A superb biographical miniature in color, on the noted Chinese-American watercolorist." Howard Thompson, New York Times.  
16mm, sound, color  
Running time: 15 minutes  
Rental: \$15.00. Sale: \$175.00  
Send for complete catalog  
**CONTEMPORARY FILMS, INC.**  
13 East 37th Street New York 16, N. Y.

**SCHOOLS**

**Mexico's INSTITUTO ALLENDE**  
Year-round courses in arts, crafts, Spanish . . . Master of Arts degree . . . Courses for hobbyists . . . Field trips, perpetual sunshine, amazingly inexpensive living in Mexico's most beautiful colonial town.  
Free illustrated prospectus: Instituto Allende, Box 100, San Miguel de Allende, Gto., Mexico

**COLORADO SPRINGS FINE ARTS CENTER**  
**WOELFFER** DESIGN  
**SABEAN** DRAWING  
**CHENOWETH** GRAPHICS  
PAINTING  
SCULPTURE  
Write: Registrar, 30 West Dale

**THE INSTITUTE OF CHICAGO**  
**ART** PROFESSIONAL SCHOOL  
Fine, Industrial, Advertising Arts, Teacher Training, Diploma and Degrees, Accredited  
Michigan Ave. at Adams St., Chicago 3, Ill., Box 199

**TAXCO SCHOOL OF ART**  
offers year round study in quaint surroundings and delightful climate. Inexpensive living and tuition. Write for folder.  
Fidel Figueroa, Director  
Box 54, Taxco, Gro. Mexico

**THE SCHOOL OF THE WORCESTER ART MUSEUM**

CATALOGUE ON REQUEST — ADDRESS: 55 SALISBURY STREET, WORCESTER, MASSACHUSETTS

*Genuine California*

## REDWOOD PICTURE FRAMES

— at "ordinary" frame prices

Now, for the first time, we can offer you nature's masterpiece, genuine California redwood, made into picture frames! Light in weight and beautiful in its own natural reddish finish—these frames will complement any painting. An unusual combed textured finish adds to its natural beauty. And best of all, these genuine redwood frames are priced as low as "ordinary wood" prices.

Size	(A) 1 1/2" Wide	(C) 2 1/2" Wide	(E) 3 1/2" Wide
9 x 12	1.45	2.05	—
12 x 16	1.80	2.25	3.75
16 x 20	2.25	3.15	4.95
18 x 24	2.45	3.35	5.40

(Minimum mail order, \$3.00)

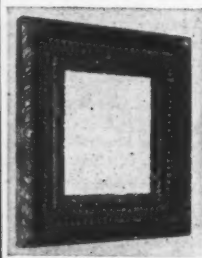


America's Largest  
Art Supply Center  
**ARTHUR BROWN & BRO., INC.**  
2 W. 46 St., New York 36, N. Y.

the house of  
**heydenryk**

141 w. 54 st., n. y. 19

consult  
us on  
your  
framing  
problems



DISTRIBUTORS:  
Period Frame Co.  
San Francisco  
La Boutique  
Fantasque, Chicago

## sculp-metal



IT MODELS  
LIKE CLAY—  
HARDENS  
INTO METAL!

at leading dealers

send 10c for  
16-page  
handbook  
working in  
sculp-metal

the sculp-metal company

701-F Investment Bldg. Pittsburgh 22, Pa.



## FINE FRAMES

... conventional or modern.  
Find your work to us, or  
write for our free catalog.

*Athens Lumber Co., Inc. Athens, Ga.*

## Where to Show

### National

**Hartford, Connecticut**  
45TH ANN. EXHIBITION, CONN. ACADEMY OF FINE ARTS. Avery Memorial Galleries. Open to all artists. Media: oil, oil tempera, sculpture, etchings, drypoints, lithographs & woodblocks. Entry fee: \$4 for one or more entries, \$3 for black & white. Prizes: jury. Entries due: March 2. Write to Louis J. Fusari, P. O. Box 284, Hartford 1, Conn.

**Huntington, West Virginia**  
AMERICAN JEWELRY AND RELATED OBJECTS 1955. Huntington Galleries. Feb. 6-27. Media: stones, enamels, wood, plastic, etc. \$1500 in awards. Write The Huntington Galleries, Park Hills, Huntington, West Virginia.

**Muncie, Indiana**  
FIRST ANN. SMALL SCULPTURE & DRAWINGS EXHIBITION. Ball State Teachers College Art Gallery, Mar. 1-April 17. Entry fee: \$1.00 for three entry blanks. Work due: Feb. 15. Blanks due: Feb. 10. Awards: purchase prizes of \$100 and \$50. Write Victor Blackwell, Supervisor, Ball State Teachers College Art Gallery, Muncie, Indiana.

**New Orleans, Louisiana**  
54TH SPRING ANN. ART ASSOCIATION OF NEW ORLEANS. Feb. 27-March 22. Work due: Feb. 9. Membership fee: \$5. Cash prizes. Write to Exhibition, Delgado Museum of Art, City Park-Lelong Ave., New Orleans 19, La.

**New York, New York**  
18TH INTERNATIONAL WATERCOLOR SHOW. Brooklyn Museum. May 4-June 12. Work due: March 10 and 11 only. Special viewing for artists not represented by a New York gallery will be held March 12. Write: Brooklyn Museum, Eastern Parkway, Brooklyn 38, N. Y.

**New York, New York**  
88TH ANNUAL EXHIBITION, AMERICAN WATERCOLOR SOCIETY. National Academy Galleries. April 6-24. Prize: \$1000, and others. Fee: \$5.00 for two labels. Jury. Work due: March 24. Write to Cyril A. Lewis, 175 Fifth Ave., New York 10, N. Y.

**New York, N. Y.**  
10TH (WINTER) LILLIPUT QUARTERLY, SMALL PAINTINGS. Feb. 2-16 & Feb. 23-Mar. 11. Media: all. Awards: one- and two-man shows. Bring samples: Jan. 12, 14, 19, 21, 3-7 P.M. Lilliput House, 231 1/2 Elizabeth Street, New York City.

**New York, New York**  
NATIONAL SERIGRAPH SOCIETY 16TH ANN. INTERNAT'L EXHIBITION. April 19-May 16. Serigraph Galleries. Open to all artists. Media: original serigraphs only (no photographic stencils). Entry fee: \$1. Jury. Five cash awards. Entry blanks and work due on or before March 15. Foreign section: no fee. Write to Doris Meltzer, Serigraph Galleries, 38 W. 57 Street, New York 19.

**New York, New York**  
FRESCO COMPETITION, auspices of the Margaret Blake Fellowship, Skowhegan School of Painting and Sculpture. Open to all artists, for the decoration in fresco of the ceiling of the South Solon Meeting House in South Solon, Maine. Prizes: \$150 and \$75. Closing date: May 10. Write to Skowhegan School, 2 West 14th St., New York 11, N. Y.

**Philadelphia, Pennsylvania**  
16TH ANN. EXHIBITION OF AMERICAN COLOR PRINT SOCIETY. March 7-25, at the Print Club, Philadelphia. All color print media. Jury; prizes. Entry fee \$2 for non-members. Entry fee & card due Feb. 16. Work due: Feb. 23. Write to Katharine H. McCormick, 300 W. Upscall St., Philadelphia, Pa. (Prints should be sent to the Print Club, 1616 Yaterimer St., Philadelphia 3, Pa.)

**Norwich, Connecticut**  
12TH ANN. EXHIBITION. Norwich Art Association. March 13-27. Converse Art Gallery. Open to Connecticut artists only. All media. Fee: \$2 for non-members. Jury; prizes. Work due: March 5-8. Write to Joseph P. Gualtieri, Norwich Art School, Norwich, Conn.

**Sarasota, Florida**  
SARASOTA ART ASSOCIATION FIFTH ANNUAL MEMBERS' EXHIBITION, March 6-April 1. Members only. Limited membership \$5. Media: All. Jury. \$600.00 cash prizes. Work due Feb. 17. Write Sarasota Art Association, P.O. Box 1907, Sarasota, Florida.

### Washington, D. C.

58TH ANN. NATIONAL EXHIBITION of the Washington Watercolor Club. National Collection of Fine Arts, March 6-25. Open to all artists. Media: watercolor, pastel & gouache. Entry cards due: Feb. 19. Works due: Feb. 26. Jury & cash prizes. Write to Mel Foshag, Washington Watercolor Club, 5822 Westwood Dr., Washington 16, D. C.

### West New York, New Jersey

THE NATIONAL ARTS CLUB, Painters and Sculptors Society of New Jersey. April 22-May 14. Open to all artists. Media: oil, watercolor, sculpture and graphics. Fee: \$2 (\$2 refund if not accepted. Jury; prizes. Entry cards and work due: April 23. Write to Gertrude F. Smith, 37 Duncan Ave., Jersey City, N. J.

### Wichita, Kansas

WICHITA, KANSAS, ART ASSOCIATION INTERNATIONAL DECORATIVE ARTS-CERAMIC EXH. April 11-May 11. Fee: \$3. Entries due: March 8-15. Jury; prizes. Write to Mrs. Maude Schollenberger, 401 North Belmont Ave., Wichita, Kansas.

### Youngstown, Ohio

20TH ANN. MID-YEAR SHOW. The Butler Institute of American Art, July 1-Labor Day. Open to artists in U. S. & territories. Media: oil & watercolor. Prizes: total \$5000. Entry fee. Jury. Work due: June 5. Write to the Secretary, Butler Institute of American Art, Youngstown 2, Ohio.

### Regional

#### Louisville, Kentucky

28TH LOUISVILLE ART CENTER ANNUAL. B. Speed Art Museum. April 1-30. Open to natives or residents of Kentucky and Southern Indiana. All media. Fee: \$2.50. Jury prizes. Entry cards due: March 11. Work due: March 14. Write to Miss Miriam Lampden, Art Center Association, 2111 South 1st Street, Louisville 8, Ky.

#### New Orleans, Louisiana

54TH SPRING ANNUAL, Art Association of New Orleans, Isaac Delgado Museum of Art. Feb. 27-Mar. 22. Open to members of the association. Entry blanks due: Feb. 9. Entries due: Feb. 9 at 5:00 P.M. All media. Jury; prizes. Write to the Isaac Delgado Museum of Art, Lelong Ave., City Park, New Orleans 19, Pa.

#### Norwalk, Connecticut

6TH ANNUAL NEW ENGLAND SHOW, Silvermine Guild of Artists, June 12-July 10. Open to artists born in New England or a resident therein for two months of the year. Media: oil, watercolor, casein, pastel, ceramics and sculpture. Fee: \$3 for two entries in any one medium. Entry cards and work due: May 6-9. Jury; prizes. Write to Revington Arthur, Silvermine Guild of Artists, Norwalk, Conn.

#### Philadelphia, Pennsylvania

FIRST PHILADELPHIA ART FESTIVAL EXHIBITION, Philadelphia Museum of Art, Feb. 28-March 27. Open to artists residing within a 60-mile radius of Philadelphia. Media: painting, sculpture, prints, drawings. Jury. Work due: Jan. 31-Feb. 4. Write to Henry Morgan, Executive Secretary, Phila. Chapter, Artists Equity Association, Girard Trust Company Building, Philadelphia 2, Pa.

#### Portland, Oregon

6TH ANNUAL EXHIBITION OF NORTHWEST CERAMICS, Oregon Ceramic Studio, May 15-June 11. Open to artists residing in British Columbia, Idaho, Montana, Oregon and Wash. Media: pottery, ceramic sculpture and enamel. Jury; prizes. Entries due: April 11-25. Write to Oregon Ceramic Studio, 2994 S. W. Corbett Ave., Portland 1, Oregon.

#### Seattle, Washington

THIRD ANNUAL NORTHWEST CRAFTSMEN'S EXHIBITION, Henry Gallery, University of Washington, March 6-April 6. Open to craftsmen of Washington, Oregon, Montana, Idaho, British Columbia and Alaska. Media: ceramics, jewelry, weaving, metalwork, enamels, wooden containers and tableware, lamps, and fabrics. Jury; prizes. Work due: Feb. 11-12. (Out-of-town work due: Feb. 12.) Write to Henry Gallery, University of Washington, Seattle, Wash., for information.



## The Frame of Art<sup>1</sup> *continued from page 8*

it follows that in varying degrees material success and wealth affect our esthetic judgment.

In an article entitled "The Big Gamble," the November issue of *Vogue* magazine celebrates the 25th anniversary of the Museum of Modern Art in New York. This article attempts to wet our esthetic appetite by showing the increase in financial value of some 33 works of art in the Museum collection from the time they were acquired to the present. The paintings and sculpture are all illustrated in little thumb-nail black and white photographs and are accompanied by texts. . . . "In the 20s, Hopper oils often sold for \$600; now may run to \$5,000. . . . A Calder that cost \$200 in 1934 would be \$2,000 now. . . . Shahn got then \$100 for such a painting, now he may get \$1,200 for a comparable one. . . . Early Chiricos were perhaps \$300ff now by conservative estimate they might cost \$7,500." These 33 capsule success stories of increased value appeal to our most snobbish and material side. Most of us who have a real love of painting and sculpture believe that our taste is at such a level that we are not seriously enmeshed in this aspect of the arts, but the other day an art dealer, one of the least material beings I know, who handles paintings that are priced normally from \$200 to \$1500 told me the following.

When one of his clients sent in a painting for temporary keeping, a painting for which the client had paid \$10,000 in another gallery, he felt as he handled it that he was handling it with more reverence and care than he usually bestowed on his own stock in trade. He was so shocked to find he was doing this that he related the incident to me.

The plush 57th Street galleries with their elegantly dressed salesmen, their atmosphere of snobbish luxury, their exclusive back rooms, are created to open our eyes through an appeal to our most material side. Joseph Duveen was the master of this technique and made millions of dollars exploiting it to the limit. The element of snobbery enters so much into our contemporary esthetic picture that on Sunday, November 7th, both the art critic of the New York

Times, Aline Saarinen, and the art critic of the New York Herald Tribune, Emily Genauer, made special mention of it. The former, in an article reviewing an exhibition of paintings, sculpture and prints owned by members of the Museum of Modern Art's Junior Council at Mrs. John D. Rockefeller III's guest house, wrote, among other things, of today's collector: "He can enjoy the fruits of intellectual prestige as well as social prestige, the interest and respect of the peer group." Miss Genauer said, "Collectors have discovered it will open social doors money alone could never budge—if they own the right, the currently fashionable thing. For this reason . . . they all buy only the same big modern names."

Snobbery then is one of the elements, and today a very important element, which affects a great many of us in our appreciation of art. We know that for a full appreciation of a work of art a proper climate is necessary. For each one of us the climate varies, but a certain set of circumstances must open us to the extent that we are able to receive an esthetic impression. If we are ever to penetrate the new in art and to venture visually into the undiscovered, we must be prepared to do so without those signals on which we so often depend—the prestige of the museum; the writings of the critics; the comforting presentation by a well established dealer; familiarity with the artist's name which has so often been repeated that it carries its own eclat. We must train ourselves to open up where art is most likely to be seen—we must condition ourselves to be enthusiastic for the sake of art itself.

To see the work of a living painter in his fifth floor walk-up cold water loft, or in an off-the-beaten-track gallery requires an enthusiasm that rivals in purity and intensity the artist's own drive at the height of his creative urge. The work must be approached with the will to see and the material instinct that so often influences us in our judgment must be consciously repressed. Only then can we share in the joy of exploration and discovery and open our eyes and hearts so that our own contemporary artists may communicate their hopes and dreams to us.

## Cone Collection *continued from page 21*

to in an age of publicity. As the cause of modern art succeeded, her relationships with painters were to become more intermittent, and with the gradual publication of her work, her salon was to become equally famous for its literary atmosphere. In the meantime, 27 rue de Fleurus became one of the first show places of modern art and her Saturday evenings, gatherings for much of the intellectual life that sprang up around the new art of Paris.

Of the painters who visited her studio, it is of Picasso and of his career that she has given the fullest account. That famous friendship began on a personal basis and not, as is often supposed, upon some immediate and mutual esthetic appreciation. One of the early disagreements with her brother about a purchase was over the well-known *Young Girl with a Basket of Flowers*, which, in the beginning, she found "appalling." That initial distaste was, of course, short-lived; when the quarrel with her brother occurred, it was she who kept the Picassos and Cézannes, Leo taking with him the Matisse and Renoirs. The division of that collection tells us, it seems, as much about the painters involved as it does about the disputants.

As with most of her ideas, her opinions about art bore the stamp of an individual mind. Picasso was, for her, the great figure, the man who had before any other seen and recreated the 20th-century in painting. She remarked upon

the "ugliness" which she found in his work, an ugliness which she felt bore witness to his creative struggle. "To complicate things in a new way," she maintained, "that is easy, but to see things in a new way that is really difficult, everything prevents one, habits, schools, daily life, reason, necessities of daily life, indolence, everything prevents one."

Yet, situated as she was, a forceful personality at the beginnings of modern art, she somehow remained on the outside of it, observant and dispassionate, content to assume a passive role. She put forth in print and in random conversations her individual opinions upon the art of painting in our time, but she did not advance herself as one of its muses, nor did she make any claims to a fine discrimination. "Anything," she once stated, "painted in oil on a flat surface holds my attention." When asked what she thought about modern art, she could reply in all simplicity, "I like to look at it." She was, primarily, a sponsor, not a critic. One concludes that what the now famous salon at rue de Fleurus had to offer was that wide American acceptance which we like to profess as a national virtue. To a great degree, she did possess such a virtue, and along with it a vital curiosity which could find all her life an interest in people and in their affairs. The Cone collection, with its many reminders of that period when Gertrude Stein was one of the few to sponsor and defend the new art, is, in a sense, not only a monument to the fine sensibilities of the Cones, themselves, but it is also a tribute to the pioneering spirit of the woman who had in many ways inspired it.

## Artists' Bazaar

"Tempera Painting With Casein Colors," a four page folder of basic information, is available from Luminall Paints. Written by artist John Meigs, the brochure describes the steps in preparing gesso panels, the egg tempera medium, and the techniques of painting with casein colors. A chart of the tube colors will also be mailed on request to the Art Dept., Luminall Paints, Chicago 9, Illinois.

A plastic varnish, called M Varnish, has been formulated by Ralph Mayer, well known authority on artist materials. It is a fast drying, clear, even finish containing pure methacrylate resin dissolved in solvents of gum turpentine and a special petroleum thinner. Used and recommended by curators, restorers, and artists as a final varnish for oil, casein and tempera paintings, it is now available from Leo Robinson, Inc., 1388 Sixth Ave., New York 19. Ask for "Special Bulletin #2" for further information.

A sensitized canvas has now been developed by the General Photo Manufacturing Co. A negative is exposed to a bromide type sensitized canvas, processed, and then can be painted. Available in rolls 16" x 15" at \$40.00 to 40" x 15" at \$85.00, testing strips included. An 11" x 14" sample is available for \$1.00, deductible from first order. Write General Photo Manufacturing Co., Inc., Andover, N. J.

A newly designed oversize tube (1/2" x 3 1/2") and a new full color range of Devoc Aiademii Artists' Water Colors are now being distributed. Packed six tubes of one color or in complete sets, these colors are manufactured by Artists' Material Division of Devoc & Reynolds Company, Inc., Louisville, Ky.

New completely pictured and priced are all tools and materials for ceramics, carving and sculpture. Write Sculpture House, 304 West 42 St., N. Y.

Four smart booklets divide the honors of all listed papers, mediums, instruments and supplies. Write A. I. Friedman, 20 East 47 St., N. Y. 17.

Click and Its Filled describes the revolutionary new Rule-O-Matic ink ruling pen for draftsmen. A fine steel precision nib in this pen is fed by a push button ink filled cartridge, eliminating ink mess, saving time and wasted motion. Two Acetone ink cartridges and a handsome case are included for \$14.95 from Rule-O-Matic Corp., 38 East 57 St., N. Y. 22.

A compact, introductory set of Becker's "A" Professional Oil colors are now available at all art material dealers. The set, designed by Delta Brush Manufacturing Corp., to acquaint both amateur and professional artists with the excellence of these paints, includes an attractive box of 7 Becker "A" studio size tubes, 3/4 oz. bottles

of turpentine and linseed oil, and 3 Delta brushes. For a limited time the special price is \$4.50. Write to ARTS DIGEST for further information.

Your Workshop, Woodworking for Amateurs, was recently organized to provide complete facilities and skilled supervision for small groups of leisure time devotees. Ample space, tools, and materials for interested clientele is the purpose of this hobby shop, under the direction of Samuel L. Kuhn in association with three European trained cabinet makers. Open daily from 4 to 7:30 p.m. and 8 to 11:30 p.m., these woodworking sessions are to be found at 417 East 75 st., New York City near York Ave. Write for prospectus.

The American Crayon Company announces the Prang Aqua Textile Colors, a water-base paint that can be applied directly to textile materials. The colors are offered in kits at \$2.00 and \$4.00, and should go a long way toward bringing textile design within the range of more do-it-yourself craft workers.

A clear cement, especially designed for paper work, has just been announced by the W. J. Ruscoe Co. The cement is non-staining and comes equipped with a handy brush top applicator. Through W. J. Ruscoe Co., Akron, Ohio.

## Calendar of Foreign Events — Early Spring

### Austria

Bad Aussee—Carnival: Feb. 19-22.  
Gargellen—Funken Sonntag, witch burning and winter farewell: Feb. 27.  
Lach—Ludwig Bemelman's International Childrens' Ski race: January.  
Salzburg—Carnival: Feb. 9-22.  
Vienna—Philharmonic Orchestra Concerts: Jan. 22-23; Mar. 5-6.  
Baroque and Modern Music: Jan. 27; Mar. 7; Apr. 6.  
Classic and Romantic Music: Feb. 14; Feb. 24; Apr. 1.

### Belgium

Binche—Carnival: Feb. 17-22.  
Blankenberge—"Bal des Loups": Feb. 18.  
Brussels—Carnival: Feb. 17-22.  
Masked Ball: Feb. 19.  
Ostend—"Bal du Rat Mort": Feb. 26.  
Stavelot—Grand Carnival including "Blancs Mousiss": Mar. 20.

### Denmark

Copenhagen—Annual Spring Arts Exhibition at Museum of Decorative Arts: last 2 weeks Feb.  
Royal Academy of Fine Arts Fancy Dress Ball: mid-Feb.  
International Motorcycle Exhibition: Feb. 25-Mar. 26.  
Concerts: Feb., Mar., Apr.  
International Fair: Apr. 16-25.  
King Frederik's Birthday Celebrations: Mar. 11.  
Queen Ingrid's Birthday Celebration: Mar. 28.  
Odense—Celebrations for 150th anniversary of the birth of Hans Christian Anderson: Apr. 2.

### France

Bordeaux—International Photographic Art Salon: March.  
Cannes—Mimosa Festival: Feb. 14.  
Lourdes—Religious Pilgrimage: Feb. 11.  
Nice—Night of Flowers: Feb. 11.  
Paris—Indoor Tennis Championships: Feb. 5-14.  
Racing, Prix de Paris: Feb. 14.  
6-Day Bike Race: Feb. 24-Mar. 2.

St. Malo—Blessing of Fishing Fleet: Feb. 14.

### Germany

Berlin—Green Week, agricultural exhibition: Jan. 28-Feb. 6.  
Bonn—Rose Monday Processions: Feb. 21.  
Cologne—World Ice Hockey Championships: Feb. 25-Mar. 6.  
Dusseldorf—World Ice Hockey Championships: Feb. 25-Mar. 6.  
Frankfurt—Carnival: Feb. 22.  
International Spring Trade Fair: Mar. 6-10.  
Hanover—German Industries Fair: Apr. 24-May 3.  
Oberstdorf—International Ski Jumping Week: Feb. 25-27.  
Offenbach—Leatherware Trade Show: Mar. 5-10.  
Stuttgart—Carnival: Feb. 22.

### Great Britain

Aintree—Grand National: Mar. 26.  
Edinburgh—Annual Exhibition of Painting, Sculpture and Architecture: Apr. 22-thru Sept.  
Hove—Royal Academy 1954 Selection: March 26.  
London—Fashion Fair: Feb. 28-Mar. 4.  
City of London Art Exhibition: Feb. 5-Mar. 8.  
Royal Society of Painters in Watercolors: Mar.-Apr.  
Royal Drawing Society, "Children's Royal Academy": May 14.  
Olney—Pancake Race: Feb. 22.  
Stratford-on-Avon—Shakespeare Festival: Apr.-Nov.  
Twickenham—Calcutta Cup, Rugby: Mar. 19.

### Greece

Athens—National Day (Greek War of Independence, 1821): Mar. 25.  
Easter Celebration: Apr. 15-17.  
Ierissos—Easter Tuesday Celebration: Apr. 19.  
Milan—Fine Arts Exhibition: January.  
Sample Fair: Apr. 12-27.  
Exhibition American Painting of 19th Century: opens Feb. 18.

Meghara—Easter Tuesday Celebrations: Apr. 19.  
Tenos Island—Feast of the Annunciation: Mar. 25.  
Thebae—Traditional Marriage Ceremony: Feb. 28.

### Ireland

Clonmel, Tipperary—International Cup, Coursing: Feb. 16-18.  
Dublin—Championship Dog Show: Mar. 17.  
Gaelic Football, Hurling: Mar. 17.  
Sligo Co.—West Ireland Golf Championships: Apr. 9.

### Italy

Agrigento—Festival of Almond Trees Blossoming: Feb.  
Bordighera—3rd Exhibition of American Paintings: March.  
Cortina d'Ampezzo—Grand Carnival Ball and Fashion Show: Feb.  
Florence—"Scoppio del Carro", fireworks Holy Saturday: Apr. 9.  
Rome—Season of Opera at Opera House: Feb.  
Naples—San Carlo Opera Season: Feb.  
Sestriere—International Automobile Race: March.  
Venice—Season of Opera at La Fenice Theatre.  
Verona—5th-6th International Livestock and Agricultural Fair: Mar.

### Monaco

Opera Performances: Feb.-Mar.  
Spring Tennis Tournament: Feb. 21-27.  
International Shooting Competitions: Mar. 1-20.

### Netherlands

Alkmaar—Cheese Market opens: April.  
Brabant—Mardi Gras Festivities: Feb. 28-29.  
Haarlem—Flower Mosaics: April-May.  
Lisse—National Flower Show: Mar. 10 mid-May.  
Tulip Festival: April.

### Norway

Holmenkollen—Ski Meet: Feb. 28-Mar. 7.

Karasjok—Lapp Wedding Festivities: Apr. 5-15.  
Voas—Winter Sports Week: Mar. 19-21.

### Portugal

Aveiro—Exhibition and Fair: Mar. 25-Apr. 25.  
Braga—Holy Week Festivities: Apr. 3-10.  
Entroncamento—Open Air Fair: Apr. 17-24.  
Loulé—Carnival: Feb. 20-22.  
Portimao—Almond Tree Festival: Feb. 20-22.

### Spain

Throughout Spain, Holy Week Celebrations: Apr. 3-10.  
Cuidad Rodriga—Bullfights, "rased singers", parades: Feb. 28.  
Murcia—Spring Fiesta, battles of flowers: Apr. 11-16.  
Olssa—Passion of Christ Dramatized: Apr. 3-9.  
Seville—Fair: Apr. 19-25.  
Valencia—"Fallas" of St. Joseph Festivities: Mar. 12-19.

### Sweden

Throughout Sweden—Walpurgis Night: Apr. 30.  
Gallivare—Lapp Fair: Mar. 25-27.  
Stockholm—Opening of Parliament: Jan. 11.  
Swedish Skating Championships: Jan. 20-30.  
Modern Swedish Art Exhibition: February.  
Sundsvall—Swedish Ski Championships: Feb. 20-27.

### Switzerland

Basle—Carnival: Feb. 28-Mar. 2.  
Geneva—International Automobile Salon: March 10-20.  
Murren—Arlberg-Kandahar Ski Race: Mar. 12-13.  
St. Moritz—White Ribbon contests: Feb. 17-20.  
Zurich—Spring Festival: Apr. 17-18.

### Turkey

Fener—Orthodox Day: Feb. 27.  
Izmir—Fair: March.

# Calendar of Exhibitions

**ALBANY, N. Y.**  
Institute To Jan. 23: Homer Draw-  
ings.  
**ANN ARBOR, MICH.**  
Univ. Museum To Jan. 25: Cont.  
Japan Folk Art.  
**ATTLEBORO, MASS.**  
Museum To Jan. 23: Birds by Porter.  
**ATLANTA, GA.**  
Inst. of Tech. To Jan. 30: Stained  
Glass.  
**BALTIMORE, MD.**  
Inst. Jan. 23-Feb. 2: Ronald Ander-  
son.  
Walters To Jan. 30: Medieval Cos-  
tumes.  
**BEVERLY HILLS, CALIF.**  
Feds To Feb. 12: Berman.  
Sleggy Fr. Mod.: Amer.  
**BIRMINGHAM, ALA.**  
Museum To Jan. 23: Zoellner; Eski-  
mo Art.  
**BOSTON, MASS.**  
Art Wood Jan.: Nick Dean, Photo.  
Inst. To Feb. 13: Delacunay; Collec-  
tion.  
**BUFFALO, N. Y.**  
Albright To Feb. 6: Rattner, Hartley,  
Kathis.  
**CAMBRIDGE, MASS.**  
Fogg To Feb. 15: Hellenistic Asian  
Art.  
Boylston St. Print Jan.: Ray Johnson.  
**CEDAR RAPIDS, IOWA**  
Coe Pigs. from Guggenheim.  
**CHICAGO, ILL.**  
Art Club Jan.: Neuberger Collection.  
Inst. Jan. 22-Feb. 26: Meeger  
Prints.  
Franklin Jan.: Sculpture Group.  
Ill. Institute To Feb. 11: Art Educa-  
tion.  
Library To Jan. 29: V. Berdich; H.  
Martin.  
**CINCINNATI, OHIO**  
Museum Qagus Nama.  
**CLEVELAND, OHIO**  
Art Colony Jan. 23-Feb. 12: L. Mil-  
ler; R. Capara.  
Museum To March 3: Tree of Life.  
**COLUMBUS, OHIO**  
Gallery To Feb. 6: Guild Annual.  
**CORAL GABLES, FLA.**  
Rudolph Jan. 16-30: F. Blumberg.  
**DALLAS, TEX.**  
Museum To Feb. 6: Jewish Tercen-  
tenary.  
**DAVENPORT, IOWA**  
Municipal Art Gallery To Jan. 30:  
"States and Territories."  
**DAYTON, OHIO**  
Art Institute Jan.: New England  
Painters.  
**DES MOINES, IOWA**  
Art Center Jan.: Perm. Coll.  
**EAST LANSING, MICH.**  
State College To Feb. 2: Picasso.  
**HARTFORD, CONN.**  
Wadsworth To Jan. 30: Conn. Water-  
color Soc.  
**HEMPSTEAD, N. Y.**  
Hempstead College To Jan. 31: Nassau  
Art League.  
**HOUSTON, TEX.**  
Contemporary Arts To Feb. 20:  
Picasso.  
**HUNTINGTON, W. VA.**  
Galleries Jan.: Jurors Show.  
**INDIANAPOLIS, IND.**  
Harron To Feb. 20: Cont. Amer. &  
Eur. Pigs.; To Jan. 30: Toulouse-  
Lautrec.  
**SPRINGFIELD, MICH.**  
Mather Inn Jan.: E. Walaitis.  
**IANSAS CITY, MO.**  
Pelson To Jan. 30: Ecclesiastical  
Art.  
**LEW GARDENS, N. Y.**  
Boniart House To Jan. 30: Art of  
Israel.  
**LINGTON, KY.**  
Univ. Jan.: Pigs. M. Ney.  
**LOS ANGELES, CALIF.**  
Art Assoc. To Feb. 9: Artist-  
Teachers.  
County Museum To Feb. 27: O.  
Mieschmanoff.  
**LOUISVILLE, KY.**  
Speed To Feb.: Dutch Cont. Water-  
colors.  
**MANCHESTER, N. H.**  
Carrier To Feb. 6: Dutch Arts and  
Crafts.  
**MILWAUKEE, WISC.**  
Art Inst. To Jan. 27: German Expres-  
sionism; Toulouse-Lautrec.  
**MINNEAPOLIS, MINN.**  
Inst. To Feb. 27: 40 Masterpieces;  
Chinese Art.  
Univ. To Jan. 21: Eur. Printmakers.  
**MONTCLAIR, N. J.**  
Museum To Jan. 30: Whistler Prints;  
Cont. Chinese; Japan Color Prints.  
**MONTREAL, CANADA**  
Museum Jan. 21-Feb. 6: Caiserman,  
H. Jones.

**NEWARK, N. J.**  
Museum Jan.: Sargent, Whistler,  
Cassatt.  
**NEW BRUNSWICK, N. J.**  
Art Gallery To Jan. 21: T. Brenson.  
**NEW ORLEANS, LA.**  
Delgado Museum To Feb. 1: Stone-  
ware.  
**NEW YORK, N. Y.**  
Museums  
Brooklyn (Eastern Pkwy) To Feb.  
27: Old Master Prints.  
City of N. Y. (5th at 103) To Feb. 1:  
Society of the Cincinnati.  
Cloisters (Ft. Tryon Pk) To Jan. 31:  
Spanish Medieval Art.  
Guggenheim (5th at 88) Jan.: Gia-  
cometti Retrospective.  
Jewish (5th at 92) "Under Free-  
dom."  
Metropolitan (5th at 82) Jan.: Dutch  
Prints. Jan. 21-Feb. 27: Art of the  
Hebrew Tradition.  
Modern (11 W 53) To Jan. 30: Mu-  
seum Coll.; To Feb. 13: European  
Prints.  
National Academy (5th at 89) Jan.  
20-Feb. 6: Audubon Artists.  
Riverside (Riv. Dr. at 103) To Jan.  
30: Lee Hersch & Ralph Nelson  
Memorials.  
Whitney (22 W. 54) To Feb. 20:  
Cont. Amer. Annual.  
Galleries  
A.A.A. (711 5th at 55) To Jan. 22:  
F. Taubens.  
A.C.A. (63 E 57) Jan. 10-29: H. Rose.  
Advanced (46 W 21) To Jan. 31: B.  
Johnson.  
Alan (32 E 65) To Jan. 22: G. L. K.  
Morris.  
Argent (67 E 59) Jan. 17-Feb. 5: W.  
H. Smith.  
Artists (851 Lex at 64) Jan. 15-Feb.  
3: R. Weissauer.  
A.S.L. (215 W. 57) To Jan. 29: T.  
Yamamoto.  
Babcock (38 E 57) To Jan. 22: M.  
Friedman; Jan. 24-Feb. 12: Amer.  
Artists.  
Barone (202 E 51) To Feb. 1: A.  
Rogoway.  
Barzansky (664 Mad at 61) To Jan.  
22: M. Phelin.  
Borgenicht (61 E 57) To Jan. 22: G.  
Constant; Jan. 24-Feb. 12: T.  
Werner.  
Brown Stone (146 E 57) To Feb. 1:  
Scandinavian Group.  
Carawan (192 E 65) To Jan. 29: Ab-  
stract & Non-Objective.  
Carnegie Hall (154 W 57 at 7th) To  
Jan. 28: "17" Magazine Awards.  
Carstairs (11 E 57) To Jan. 22: Dali.  
City Center (131 W 55) To Jan. 30:  
Watercolors.  
Coval (100 W 56) To Jan. 30: J.  
Broch.  
Contemporary Arts (106 E 57) To  
Jan. 24: E. Betts; Jan. 17-Feb. 4:  
M. Beck.  
Cooper (313 W 53) Jan. 21-Feb. 10:  
E. Zundel.  
Creative (108 W 56) Group.  
Crespi (205 E 58) To Jan. 21: P.  
Crespi; Jan. 24-Feb. 12: D. Abo-  
witz.  
Davis (231 E 60) Jan. 15-Feb. 5:  
"Painter's Portraits."  
Deutsch (51 E 73) Prints, by app't.  
Downtown (32 E 51) Jan. 18-Feb. 12:  
B. Shahn.  
Durlacher (11 E 57) To Jan. 29: J.  
Fosburgh.  
Duveen (18 E 79) Old Masters.  
Eggleston (969 Mad at 76) Jan. 17-  
29: Dr. J. R. Schwartz.  
Eighth St. (33 W 8) Jan. 17-30: F.  
Rand.  
Feigl (601 Mad at 57) Amer. &  
Europ.  
Ferargil (19 E 55) Contact F. N.  
Price.  
Fine Arts Associates (41 E 57) Fr.  
Pigs.  
Forum (822 Mad at 68) To Jan. 25:  
Univ. of Miss.  
Four Directions (114 4th at 12) To  
Jan. 29: B. Bovasso.  
Fried (40 E 68) To Jan. 30: S. De-  
launay.  
Friedman (20 E 49) Jan.: Si Frankel.  
Galerie Chalette (45 W 57) Matisse  
Graphics.  
Galerie de Braux (131 E 55) Jan.:  
Austrian Abstracts.  
Gallery G (200 E 59) Group.  
Galerie Moderne (49 W 53) Jan. 15-  
Feb. 3: M. Stevens.  
Gallerie Pierino (127 Macdougall)  
Group.  
Galerie St. Etienne (46 W 57) To  
Feb. 5: 19 C. Graphics, Wcols.  
Gallery 75 (30 E 75) Fr. Painters  
Today.  
Gallery 29 (217 W 29) Group.  
Ganso (125 E 57) Jan. 17-Feb. 5: J.  
Meert; Stained Glass.

**Grand Central (15 Vand. at 42) To**  
Jan. 29: W. R. Leigh; J. S. Shep-  
pard.  
**Grand Central Moderns (120 E 57)**  
To Jan. 25: L. Nevelson.  
**Hacker (24 W 58) To Jan. 30: V.**  
Telberg.  
**Hall of Art (534 Mad at 55) Cont.**  
Pigs.  
**Hansa (210 Cent. Pk. S.) Jan. 17-**  
Feb. 6: I. Fisher.  
**Hartert (22 E 58) Amer. & Europ.**  
**Heller (63 E 57) To Jan. 29: C. Al-**  
ston.  
**Hewitt (29 E 65) To Jan. 30: G.**  
Tooker.  
**Iolas (46 E 57) Jan.: Mathieu.**  
**Jackson (22 E 66) To Jan. 29: M.**  
Hartley.  
**Jacobi (46 W 52) To Jan. 29: R. E.**  
Mueller.  
**James (70 E 12) To Jan. 23: C. Lit-**  
ter; Jan. 24-Feb. 13: T. Hannan.  
**Janis (15 E 57) To Jan. 29: Matta.**  
**Karnig (19 1/2 E 62) To Jan. 29: Ro-**  
berts & Cutler.  
**Kennedy (785 5th at 59) Jan.: E.**  
Seago.  
**Kleemann (85 E 57) To Jan. 29: 6**  
Fr. Painters.  
**Knoedler (14 E 57) To Jan. 22: R.**  
Oudot; Jan. 25-Feb. 12: Cone Coll.  
**Koots (600 Mad at 57) To Jan. 22:**  
Mathieu; Jan. 24-Feb. 12: H. Fer-  
ber, sculp.  
**Korman (935 Mad at 69) To Jan. 22:**  
T. Boutis; Jan. 24-Feb. 12: Group.  
**Kottler (108 E 57) To Jan. 22: Kaplen-**  
berger.  
**Kraushaar (32 E 57) To Jan. 29: G.**  
Rickey; Jan. 24-Feb. 19: J. Lechay.  
**Lilliput (231 1/2 Eliz.) Dylan Thomas,**  
Tomlin Tributes—L. W. Pigs.  
(Wed. & Fri. 3-7).  
**Little Studio (680 Mad) To Jan. 21:**  
S. Pigs.  
**Loft (302 E 45) Jan. 18-Feb. 23: E.**  
Rager.  
**Matisse (41 E 57) Mod. Fr.**  
**Matrix (28 St. Mark's Pl.) To Jan.**  
22: 4 Man; Jan. 24-Feb. 11: L.  
Civkin; A. Yeagans.  
**Mi Chou (320-B W 81) To Feb. 27:**  
Chi Pui Shih.  
**Midtown (17 E. 57) To Jan. 22: Good**  
Drawing; Jan. 25-Feb. 12: D.  
Rosenthal.  
**Milch (55 E 57) To Jan. 22: J. Zucker;**  
Jan. 24-Feb. 12: J. Ricci.  
**Morris (174 Waverly Pl.) To Jan. 22:**  
Cont. Amer.  
**National Arts (15 Gram. Pk.) To Jan.**  
27: Members Ann'l.  
**New (601 Mad at 57) To Jan. 22:**  
F. Weinstein.  
**Newhouse (15 E 57) Old Masters.**  
**Nieuw (822 Mad at 76) Jan. 18-29:**  
Guerin.  
**Panoras (62 W 56) Jan. 17-29: A.**  
Kubach.  
**Parma (1107 Lex) To Feb. 12: R.**  
Dain, A. Dain.  
**Parsons (15 E 57) To Jan. 29: B.**  
Margo.  
**Passedolt (121 E 57) To Jan. 29:**  
Borduas.  
**Pen & Brush (16 E 10) To Jan. 25:**  
Wcols.  
**Perdalma (110 E 57) To Jan. 21: J.**  
V. Soeder; Jan. 22-Feb. 11: E.  
Keiffer.  
**Peridot (820 Mad at 68) To Jan. 23:**  
H. Solomon; Jan. 21-Feb. 12: T.  
Helms.  
**Peris (1016 Mad at 78) To Jan. 29:**  
D. Austin.  
**Rehn (683 5th at 54) To Jan. 22:**  
Group.  
**Roko (51 Grwch) To Jan. 27: R.**  
Farruggio.  
**Rosenthal (940 B'Way at 13) P. Hol-**  
lister.  
**Saidenberg (10 E 77) Jan.: Picasso**  
Graphics.  
**Salmagundi (47 5th) To Jan. 28: An-**  
nual Auction.  
**Salpeter (42 E 57) To Jan. 22: J.**  
Kirschenbaum; Jan. 24-Feb. 12: I.  
Lehman.  
**Schab (802 Mad at 57) Rare Prints.**  
**Schaefer (32 E 57) Jan. 17-Feb. 5:**  
W. Behl, Sculp.  
**Schaeffer (52 E 58) Old Masters.**  
**Schoneman (63 E 57) Jan.: Fr. Mod.**  
**Sculptors (141 W 53) Group.**  
**Sculpture Center (167 E 68) To Feb.**  
4: Terra Cottas by 6 sculptors.  
**Segy (708 Lex at 57) African Sculp.**  
**Seligmann (5 E 57) Jan. 17-Feb. 5:**  
The Dukes d'Arenberg Collection  
of Engravings.  
**Serigraph (38 W 57) To Jan. 24: O.**  
Mosebekk; W. Boughton.  
**Stable (924 7th at 58) To Jan. 31: E.**  
Borgave.  
**Tanager (90 E 10) By Invitation.**

**The Contemporaries (959 Mad at 75)**  
To Jan. 22: R. Beny.  
**Valentin (32 E 57) To Feb. 6: Reg.**  
Butler.  
**Van D.emen-Lilienfeld (21 E 57) Fr.**  
Masters.  
**Village Art Center (39 Grove) To**  
Jan. 29: Oil Ann'l.  
**Viviano (42 E 57) To Jan. 22: B.**  
Perlin; Jan. 24-Feb. 12: Birolli.  
**Walker (117 E 57) Jan.: Group.**  
**Wellons (70 E 56) Jan. 17-29: N.**  
Singer.  
**Weyhe (794 Lex at 61) To Jan. 25:**  
B. Bomar.  
**Wildenstein (19 E 64) Selected Paint-**  
ings.  
**Willard (23 W 56) To Feb. 5: Paint-**  
ings For Rent.  
**Wittenborn (38 E 57) K. Langer-**  
bacher.  
**NORTHAMPTON, MASS.**  
Smith Museum To Jan. 31: Joseph  
Wright.  
**ORONO, MAINE**  
Univ. Jan.: B. Kathe; N. J. Artists;  
S. Eaton.  
**PASADENA, CALIF.**  
Art Inst. To Feb. 20: Claremont  
Artists.  
**PHILADELPHIA, PA.**  
Art Alliance Jan. 26-Feb. 19: F.  
Mancuso.  
**De Braux Jan. 18-29: Count Rabin;**  
By Appointment.  
**Mack To Feb. 1: Group.**  
**Museum To Feb. 13: Dali Jewels.**  
**Schurs To Feb. 11: A. Henseimann.**  
**Temple Univ. To Jan. 31: W. Les-**  
caze, Arch.  
**PITTSBURGH, PA.**  
Arts and Crafts To Feb. 1: R. Sim-  
boli.  
**Carnegie Inst. Jan. 20-Feb. 3: An-**  
nual Student Ex.  
**PHOENIX, ARIZ.**  
Art Center To Jan. 30: H. L. McFee.  
**POUGHKEEPSIE, N. Y.**  
Three Arts To Jan. 31: L. Argiro.  
**RICHMOND, VA.**  
Museum Perm Coll.  
**PROVIDENCE, R. I.**  
Day-Gosse Jan. 25-Feb. 19: Cont.  
Mexican.  
**ROANOKE, VA.**  
Fine Arts Center Jan. 25-Feb. 8:  
Florida Artists.  
**ROCKLAND, ME.**  
Farnsworth Jan.: Wcols. of W.  
Hemisphere.  
**ST. LOUIS, MO.**  
Museum To Feb. 8: Rodin; (Valen-  
tin).  
**SAN ANTONIO, TEX.**  
Witte To Jan. 30: M. Keating; J.  
Tinkle.  
**SAN FRANCISCO, CALIF.**  
Gumps Jan. 19-Feb. 16: R. Davey.  
**De Young Jan.: Prince Eugen Pigs.**  
To Feb. 6: Art in Science.  
**Legion of Honor Jan.: Shoemaker;**  
E. Turner.  
**Museum To Feb. 13: 20th Anniver-**  
sary.  
**SANTA FE, N. M.**  
Museum To Feb. 6: Graphic Ann'l;  
To Jan. 31: Rolshoven Memorial.  
**SARASOTA, FLA.**  
Ringing To Jan. 29: Sarasota Col-  
lections.  
**SEATTLE, WASH.**  
Dusanne To Feb. 9: Pegeen.  
**SIOUX CITY, IOWA**  
Art Center To Jan. 22: Amer. Ptg.;  
E. Weston; Jan. 24-Feb. 19: S.  
Polchert.  
**TOLEDO, OHIO**  
Museum To Feb. 13: Dutch Paint-  
ing.  
**TORONTO, CANADA**  
Art Gallery To Feb. 9: Ontario Soc.  
**URBANA, ILL.**  
Univ. Jan. 23-Feb. 13: R. B. Marx.  
**UTICA, N. Y.**  
Munson-Williams-Proctor To Jan. 30:  
Amer. Inst. of Arch.  
**WASHINGTON, D. C.**  
Circulating To Jan. 27: Monasterio.  
**Corcoran To Feb. 13: Annual Area**  
Ex.  
**Obelisk Jan. 25-Feb. 20: W. Wal-**  
ton; B. Pepper.  
**Phillips To Jan. 31: Canadian Ab-**  
stract.  
**Smithsonian Inst. To Jan. 30: Ro-**  
bertson, Litho.  
**WILLIAMSTOWN, MASS.**  
Lawrence To Jan. 31: Fr. Arch.  
Photos.  
**WILMINGTON, DEL.**  
Art Center To Feb. 6: Maritime Ex.  
**WINNIPEG, CANADA**  
Art Gallery To Jan. 23: Matisse.  
**WORCESTER, MASS.**  
Art Museum To Jan. 23: George  
Binet prints.



*Time tested*

# TEXTURES

*With*

## SHIVA

### UNDERPAINTING WHITE

*rapid drying - no cracking - no yellowing  
no plastics - no synthetic resins - for all painting surfaces*

*1/2 x 4 INCH TUBES*

*COMPOUNDED BY R. Shiva AT THE NEW YORK STATE COLLEGE OF POTTERY*

## GRUMBACHER

*Pre-tested®*

No. 4228 BRISTLE OIL BRUSHES  
with interlocking bristles

The secret of famous  
Grumbacher quality  
in white hog bristle  
artists' brushes.  
Made in 3 shapes  
Flats, Brights  
and Rounds.  
At all art  
stores.

Each brush  
is hand cupped  
and shaped so that  
the natural inward  
curve of each bristle  
interlocks with its neighbor.  
This is why they hold their shape  
even after repeated washing. This  
is why they are preferred by artists  
for all techniques and for any medium.



**M. GRUMBACHER**  
inc.

464 WEST 34th STREET, NEW YORK 1, N. Y.

*may we send any friends  
of yours a free copy of...*

# ARTS

DIGEST

If you know people  
interested in getting acquainted  
with the new, expanded, beautiful  
ARTS DIGEST, please send us  
their names and addresses, so that  
we may send them sample copies,  
without obligation of course.

Please indicate whether  
you wish us to mention your name  
when we send the magazine.

RICEST

Y. 22